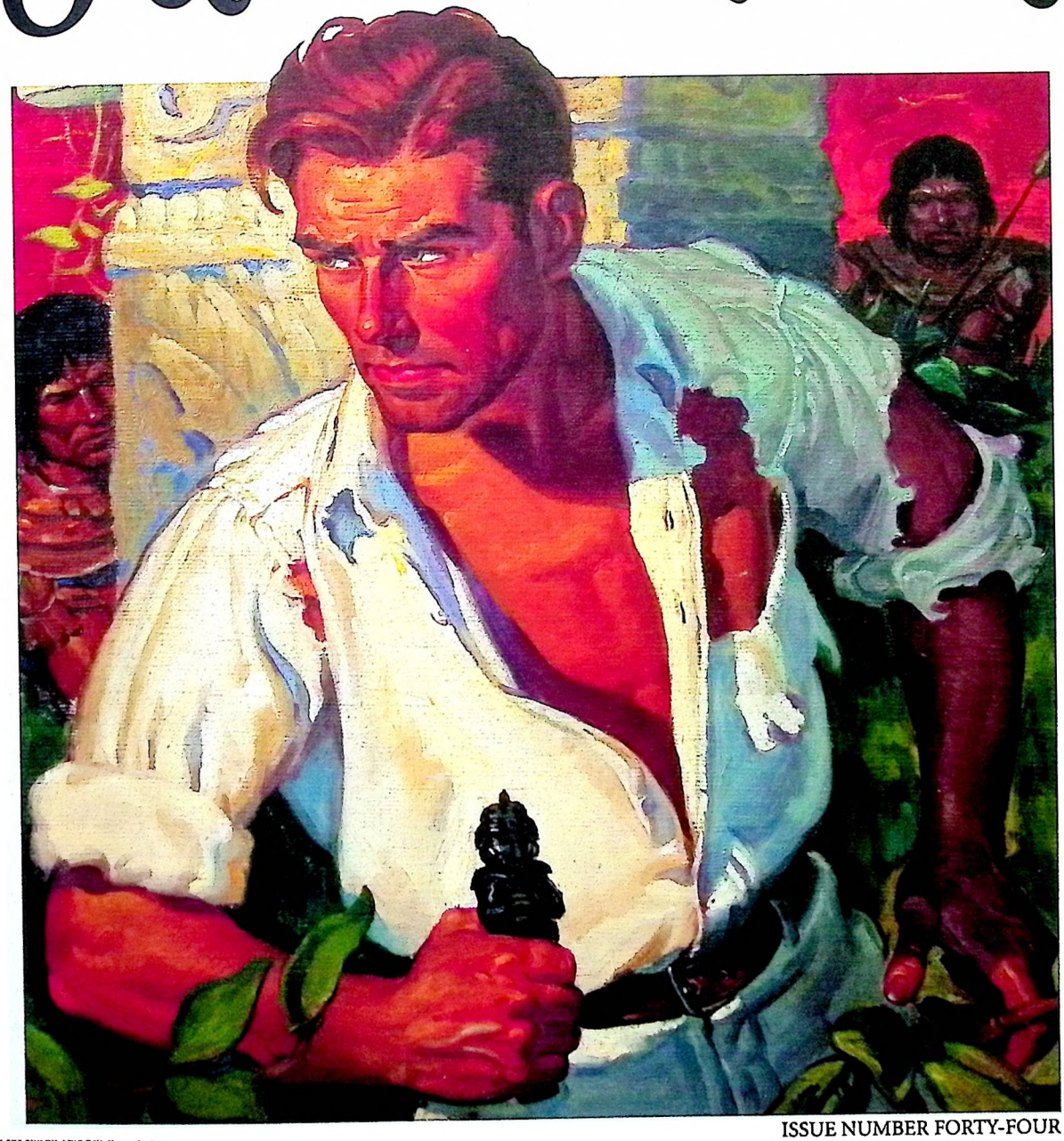
Illustration



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COVER ILLUSTRATION BY
WALTER M. BAUMHOFER
(1904 – 1987)

Doc Savage #1, 1933. Oil on canvas
Photograph by Scott Cranford

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From the Editor...

Anyone with an interest in the art of the great pulp magazines is undoubtedly familiar with the name of Walter Baumhofer. While there were hundreds of artists who labored in the salt mines of the pulp industry, few left such an indelible mark on its history. His brilliant draftsmanship, startling color sense, and imaginative compositions contine to inspire and delight today.

The wonderfully detailed and exhaustive document of Baumhofer's life that you hold in your hands is the result of untold hours of research conducted by the incomparable pulp art historian David Saunders. For those of you who have read some of the other articles that have appeared in this magazine under his byline, you know that you're in for a treat. This issue is like a little softcover book on Baumhofer's work, and I hope that you're as excited about it as I am!

If you've never visited David's exceptional website www.PulpArtists.com, you should take a look and prepare to be amazed. It's easy in this age of Google and the internet to think that information on obscure illustrators is just a Facebook group or blog post away, but the reality is that in-depth research on these artists is very rare. Most of what you read out there in the wild is drawn from a few random sources that were highly inaccurate to begin with. David seeks to correct this misinformation, and the incredibly detailed biographies on his website are the fulfilment of this mission. His focus is the long-undocumented history of the pulp art field, and he's doing amazing work on a daily basis to capture some of this wonderful history before it vanishes forever. Check it out!

As I've often stated before, this magazine would not exist without YOU—the ardent fans of illustration history. I also owe a debt of gratitude to all of the advertisers who continue to support our efforts in each and every issue. Their support helps keep the lights on, and I appreciate it very much. Please check out their offerings, visit their websites, and be sure to say you saw their ads in *Illustration* magazine!

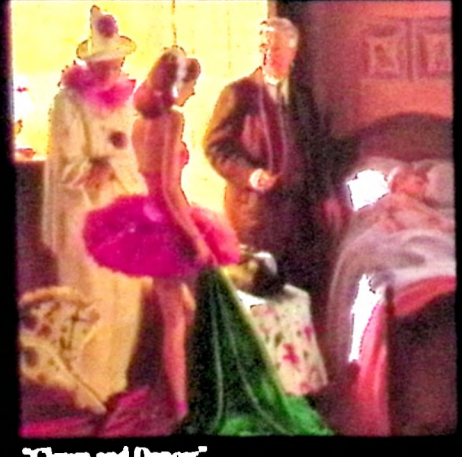
Daniel Zimmer, Publisher

the illustrated gallery

Walter M. Baumhofer (1904-1987)

"Hell in the Holy Land"
Illustration for *Liberty* magazine, 1936
Oil on Canvas, 28" x 20"

"The Druggist"
Cover for *The American* magazine, March 1944
Oil on Canvas, 24" x 18"



"Clown and Dancer"
Oil on Canvas, 29" x 36"

"The Robert E. Lee" calendar illustration, 1961
Watercolor on Paper, 9" x 12"

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"A Cold Day in Hell"
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"Affairs of State"
Acrylic on Board, 26 1/4" x 34 3/4"

"Wolves of the Dreams"
Acrylic on Board, 24 1/4" x 31 3/4"

"Guns of Liberty"
Acrylic and Ink on Board, 29" x 36"

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Walter M. Baumhofer, September 1937

WALTER M. BAUMHOFER (1904 - 1987)

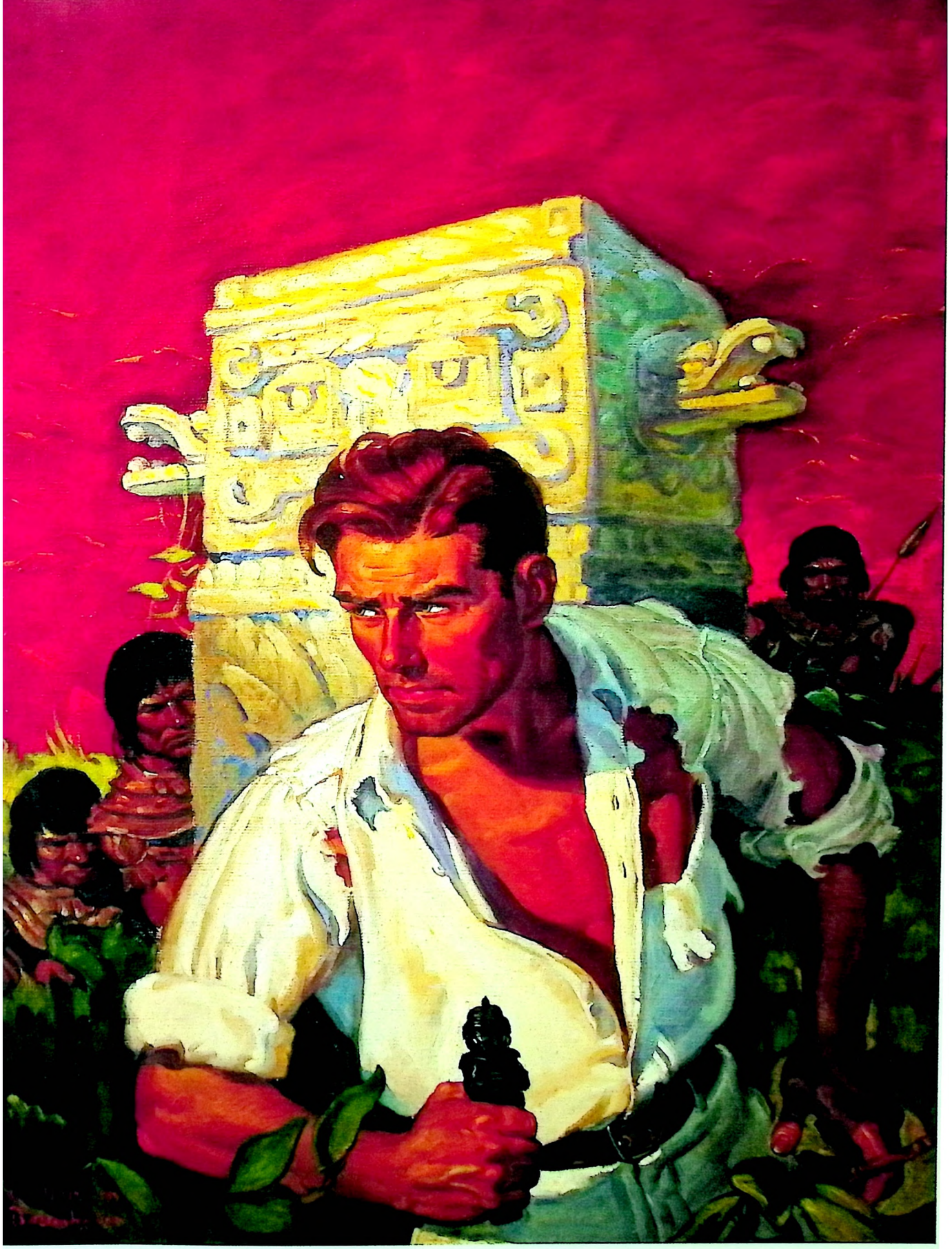
by David Saunders

In the world of pulp magazines, the name Walter Baumhofer will always resonate with a solemn and respectful gravitas. His masterful cover paintings from the golden era of *Dime Detective, Dime Mystery, Dime Western, Pete Rice, Doc Savage,* and *The Spider* are among the most iconic images in pulp art history. The design and execution of his work combines an impressive combination of sensational brushwork with a theatrical flair for composing striking scenes of intriguing villains, rugged heroes, and steadfast women. His creative ambitions elevated him from the low-paying field of the pulp magazines into the respectable and higher-paying realm of the slick magazine industry. When he quit the pulps, he left behind a legacy of innovative design and high standards that the next generation of artists struggled to maintain. Although he is renowned for his paintings of pulp magazine covers, the actual number of years he worked in the field is but one chapter in a lifelong history of creative accomplishments. That full story has never been told.

EARLY DAYS

Walter Martin Baumhofer was born November 1, 1904, in Brooklyn, New York. His father, Henry Baumhofer, was born in 1869 in Oldenburg, Germany, and came to America in 1884. His mother, Marie Wolters, was born in 1873 in Hanover, Germany, and came to America in 1889. His parents met in Brooklyn, where they were married on December 14, 1898. They had two children. The artist's older brother, Richard Herman Baumhofer, was born February 19, 1900. The family lived in a modest apartment at 92 Ralph Avenue in Brooklyn. The father worked as a clerk accountant at a coffee import company in Brooklyn. Although his mother's maiden name was Wolters, the artist was actually named after his father's younger brother, Walter Baumhofer, who was born in 1872, and lived with the family while working as a caretaker at a rooming house in Brooklyn.

The artist was born with a natural charismatic talent. From his earliest years, he was able to charm stray cats and dogs with



Original cover illustration for *Doc Savage*, March 1933. Oil on canvas. Photograph by Scott Cranford

A young Walter Baumhofer with his dog Sport, and his cat Pete, 1914

Walter Baumhofer with his parents, 1929

a special affinity, and he had profoundly close relationships with pets throughout his life. His first pets were a mutt named "Sport," and a frisky kitten named "Pete." He chose the names to reflect their personalities. His dog was always ready to play, so he was a "good sport." His high-spirited cat enjoyed such rambunctious games that his mother would exclaim, "For the love of Pete! Take that cat outside!" Although there were no casual snapshots of the young Walter Baumhofer, he does appear in the background of one remarkable group photo. In 1913, at the age of nine, he borrowed a friend's camera to photograph Pete and Sport in his back yard, where there was plenty of sunlight. To make sure they sat still for their portraits, he straddled the bench behind them. In the margins of the printed photo he carefully wrote the name of each pet. He identified himself only as, "Oh well, you know this bum." The artist cherished this snapshot for the rest of his life as a sentimental touchstone of his childhood.

In 1914, when he was 10 years old, the Great War in Europe created strong feelings against Germany, and a simmering prejudice against German-Americans. Popular culture at that time often demonized Germans as bloodthirsty Huns. At the same time, his father was fired from his job as an accountant. With a wife and two children to support, his 45 year old father was forced to abandon his career as a skilled clerical worker and to instead look for employment in menial labor. He eventually found a job as the superintendent of an apartment building at 1498 Bushwick Avenue. The job came with the added benefit that his family was permitted to live rent-free in the rear first floor apartment. Henry Baumhofer's daily routine was to take out the garbage, mop the hallway floors, and sweep the sidewalk. If the need arose, he would do basic handyman repairs—he could fix a window that wouldn't stay open, or oil a squeaky hinge on a closet door. But when a tenant needed walls painted, he hired a local painter. If tenants had carpentry, gas or electric problems, he would arrange to hire local tradesmen. When a plumber was needed, he hired a guy named George Gould, a German-American who lived next door at 1502 Bushwick Avenue. That plumber's seven-year-old son was John

1498 and 1502 Bushwick Avenue

Gould (1906-1996), who became Walter Baumhofer's childhood best friend. Oddly enough, he grew up to have his own significant career as an artist and illustrator. [See *Illustration* #31.] The two pals from Bushwick Avenue went to the same elementary school. According to the childhood recollections of John Gould, he was first recognized in the neighborhood as the local artist, while Walter Baumhofer was considered the neighborhood musician. This reputation was based on the fact that Walter played the violin from his earliest years. He practiced his scales every day while standing in the sun-lit window of the crowded tenement. His playing was such that his neighbors could not fail to notice his precocious virtuosity. After he won the elementary school talent show, he was widely regarded in the community as a gifted violinist. The two pals grew up with clearly defined neighborhood identities as "the artist" and "the musician." In addition to their creative talents, the boys also had another claim to fame on Bushwick Avenue. They were notorious pranksters in the style of "Hans und Fritz," the Katzenjammer Kids.

Walter Baumhofer's father had a workshop in the basement where the boys liked to goof around. One day they decided to do something about the giant cockroaches that scampered around the overhead sewer pipes. According to John Gould, the boys trapped a dozen of the two-inch-long "water bugs" and painted them different colors. They decided to see which bug could run the fastest, so they painted little white numbers on their backs and placed them at the "starting gate," which was actually an empty can on the concrete floor. At the sound of the whistle they lifted the can and shouted, "They're off!" Instead of scampering towards the chalk-drawn finish line, the bugs ran like hell in all directions and escaped up the building's airshaft. After plenty of giggles, the boys moved on to further delinquency and forgot all about the hair-brained scheme. Until a few days later, when a bewildered tenant reported to the Superintendent that her apartment was infested with cockroaches that seemed to have escaped from some devilish racetrack.

One of these shenanigans had rather more serious life-altering consequences. In 1915, at the age of 11, Walter Baumhofer was down in his father's basement workshop trying to remove the gunpowder from several live rounds of .30-06 rifle ammunition. One shell exploded and blew off portions of three fingers on his left hand. As with most of

Baumhofer's wounded left hand

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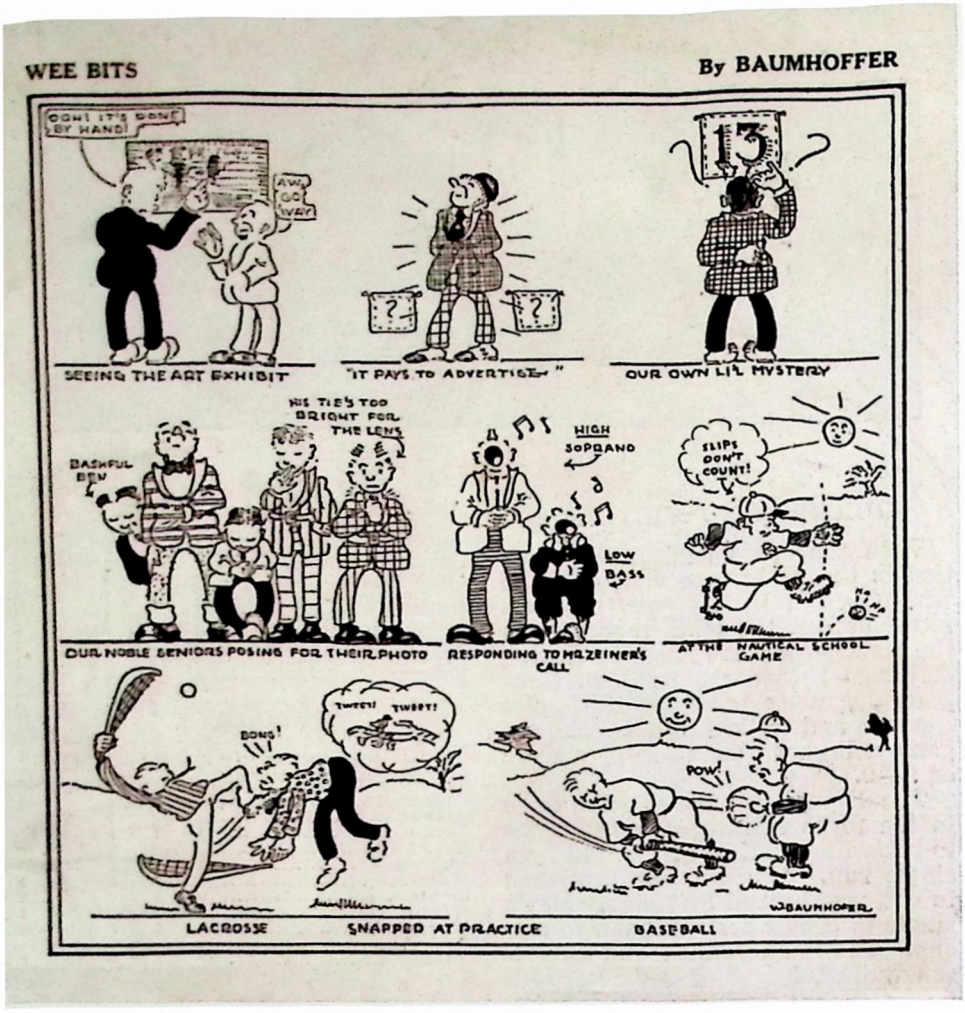


***Wee Bits*, a Baumhofer cartoon published in *The Ledger*, 1920**

such casualties, Walter Baumhofer's childish misadventure became a formative event in his life. It not only shattered his left hand, it also shattered his self-image as a future star performer and first violinist at Carnegie Hall. While recovering with a bandaged left hand he went into a funk, until his pal John Gould told him, "Listen. You have to face facts! With only one good hand, you'll never play the violin, and you're unfit for any manual labor! So you'll just have to become an artist like me! Artists are the only people that need only one good hand. You're pretty good at drawing, so why don't you just concentrate on that!" Walter Baumhofer took his pal's advice to heart and began to consider his drawings in a more serious way. He soon discovered he could express his lively imagination and natural talent with this new creative outlet. He began to study art with the same technical discipline he had formerly dedicated to the violin.

He chopped up scrap paper and used a hole-punch and ring binders to fabricate hand-made sketchbooks, which he carried everywhere. Although he had previously drawn humorous caricatures of his friends and neighbors, he instead began to draw formal posed portraits of obliging family members.

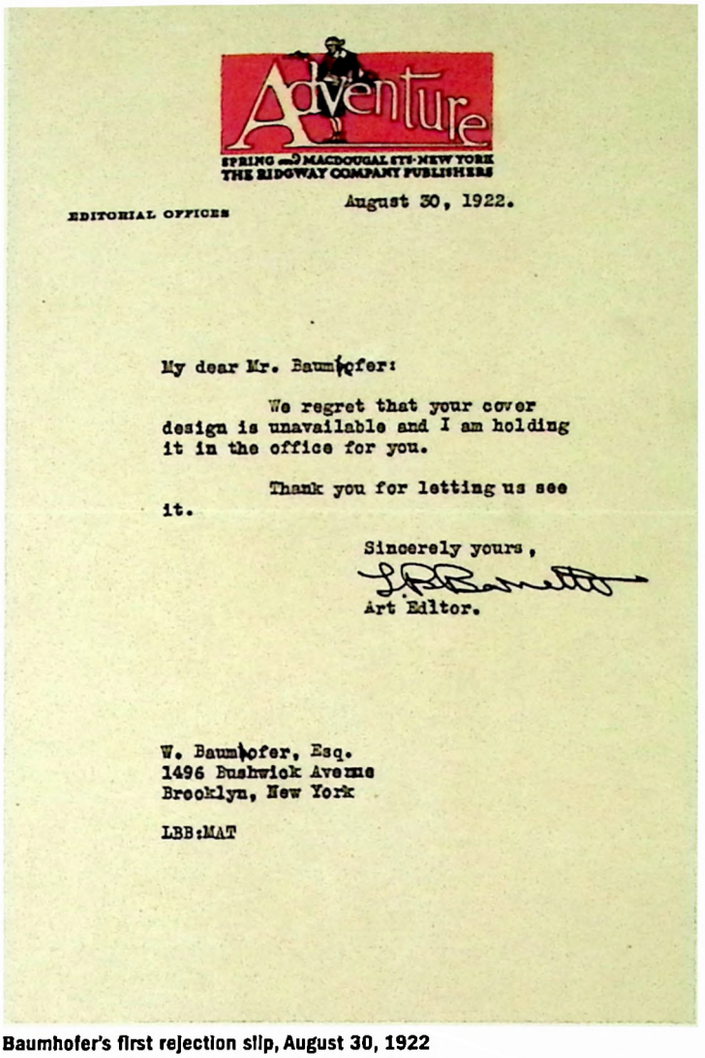
In September of 1918, at the age of 13, Walter Baumhofer began to attend Brooklyn's Commercial High School, located on Albany Avenue and Bergen Street. This was the same school his older brother had graduated from the year before. It was a popular all-boy school with a reputation for academic excellence. Many families wanted to get their sons into this school, so it was rather crowded. There were 300 kids in the freshman class. Despite the large number of students, Baumhofer was elected Class President. This impressive feat reflects the outstanding nature of his personality. Walter Baumhofer had star quality.

According to the artist, "I was lucky enough to attend the only high school in the metropolitan area with a really good art department." His most influential art teacher was Nathaniel Pasternak (1879-1949), a Brooklynite of Austrian ancestry, who was certified to teach Mechanical Drawing. Baumhofer fondly credited this teacher with encouraging and challenging him to seriously apply himself to art. "Pasternak hauled me up in front of the class and told me I could draw if I tried. He was right. His encouragement opened up a new world for me. I sometimes wonder what I'd be doing if I hadn't been given this early encouragement." When asked about advanced art classes, his teacher suggested he take classes at the Brooklyn Museum of Art.

Free Saturday morning art classes were offered to the public in the back rooms of the Brooklyn Museum at 200 Eastern Parkway. This long-running non-profit program generously benefited many young artists in New York City. The courses were taught by professional artists, as well as volunteer teachers from neighborhood high schools. The museum's enlightened director, William Henry Fox (1858-1952), organized the program to promote a greater awareness of art in the lives of two million Brooklynites, many of whom were recent immigrants. Most philanthropists at that time regarded immigrants as culturally deprived. According to the inscription by Emma Lazarus on the plaque of the Statue of Liberty, these newest New Yorkers were the "wretched refuse" from foreign "teeming shores" of "tired, poor, and huddled masses." Nevertheless, the Brooklyn Museum was inspired to uplift their lives with an introduction to art. Despite such noble intentions, it is an impressive historical fact that ultimately it was the American culture that was uplifted by the sophisticated artistic contributions of immigrants from Europe, Asia, Africa, South America, and the Middle East, who gratefully received this free art training.

While still in high school, Baumhofer began to find ways to work as an artist. He illustrated articles for school pub-

Young Baumhofer's prize-winning poster design, 1921


Adventure
SPRING and MACDOUGAL STS. NEW YORK
THE RIDGWAY COMPANY PUBLISHERS
EDITORIAL OFFICES
August 30, 1922.
My dear Mr. Baumhofer:
We regret that your cover design is unavailable and I am holding it in the office for you.
Thank you for letting us see it.
Sincerely yours,
Art Editor.
W. Baumhofer, Esq.
1496 Bushwick Avenue
Brooklyn, New York
LBB:MAT

Baumhofer's first rejection slip, August 30, 1922

lications, newsletters, pamphlets and yearbooks. In 1921, he joined a city-wide poster competition for art students, which was organized as part of a grand community pageant, "America's Making," a patriotic post-war celebration of our national diversity. The pageant was held for two weeks in the fall at the New York 71st Regiment Armory. Walter designed an impressive poster in a bold graphic style that featured a solemnly grateful God of War armed with a majestic shield, towering over a metropolis of lowly foreign laborers. It was entitled "Honor The Men Who Forged That Shield." He won first prize, which was a one-year scholarship to attend the Pratt Institute of Brooklyn, School of Art. His poster was reproduced in articles and advertised announcements in New York City newspapers. It was also displayed in shop windows on Fifth Avenue, and throughout the city in preparation for the spectacular event, which was staged from October 29 to November 12, 1921.

In the summer of 1922, after having completed his Junior year at high school, Walter Baumhofer was 17 years old, over six feet tall, and full of beans. He was a big fan of pulp magazines, and in his opinion, "*Adventure* magazine in those days was a big cut above the other pulps, featuring really good authors." So he wrapped up his finest painting and took the Brooklyn Rapid Transit System subway over to Manhattan for his very first visit to a pulp magazine publishing house. With the irrepressible gumption of youth, he hand-delivered his first prospective pulp cover painting to the editorial offices of *Adventure* magazine, which was published by the Ridgeway Company on Spring Street and MacDougal in Greenwich Village. The doorman directed him to a crowded waiting room, where he sat in limbo with other unscheduled visitors carrying their own unsolicited paintings, drawings, or manuscripts. After sitting around for an hour without permission to see an editor, he accepted the secretary's offer to leave his painting, with a self-addressed stamped envelope, and her kind assurance that an editor would eventually consider its merit as soon as time permitted. Six weeks later on August 30, 1922, the art editor of *Adventure*, Laurence Brevoort Barretto (1890-1971), faced the awkward task of gently bursting the brazen schoolboy's bubble: "My dear Mr. W. Baumhofer, Esq.: We regret that your cover design is unavailable and I am holding it in the office for you. Thank you for letting us see it." The critical word is "unavailable." At that time it was commonly used in a legal disclaimer on the contents page of most maga-

Baumhofer is Class President of Commercial High School, 1923

THE EVENING WORLD, MONDAY, FEBRUARY 5, 1923.

Seventeen-Year-Old Student Wins Many Medals as Artist and Writer

Walter Baumhofer Shatters Theory That Proficiency Comes With Long Study.

The old theory that artists and writers must study for years to become proficient has been completely shattered by Walter Baumhofer, a seventeen-year-old student, who graduated from Commercial High School last week.

Since discovering his talent for writing and art a year and a half ago, Walter has accumulated a collection of medals and prizes that would make a veteran in either art proud of his achievements.

His initial effort as an artist was handsomely repaid, for he captured first prize in the "America's Making" poster contest in which art students from all parts of the city competed. This he accomplished without aid or instruction. He availed himself of the Free Saturday Morning classes held at the Brooklyn Art Museum and has just been awarded a four-year scholarship in Pratt Institute and the most coveted art award, the St. Gauden's medal.

The most recent feather in Walter's cap was the winning of a medal in the Short Story Contest conducted by the Ledger, the commercial publication, which he illustrated himself. The story was splendidly handled and displayed a brilliant talent for writing, as well as ability in art.

Walter's scholastic record ranks among the best in the city. He has maintained an average of over 90 per cent., is a member of the Arista, the honor society of the school, and is Art Editor of the Ledger. He has twice been President and Secretary of the Art Club and of the Poster Club.

Many of his stories have been published.

The distinction of delivering the class valedictory at commencement has been awarded to him.

In talking with a reporter for the Brooklyn-Queens Section of The Evening World, Mr. Baumhofer said:

"There is nothing unusual about me except my height (Walter is 5 feet 3). I have never done anything out of the ordinary in trying for a prize. I guess I was just lucky. I haven't made up my mind whether I will follow art or writing. I think it will probably be art. I'm very much interested in poster advertising. One seems to have accomplished so much when his work is displayed throughout the city."

Included in Walter's gifts is a keen sense of humor which he has brought out in the many cartoons he has published in the school paper.

PROMINENT CITIZENS GIVE BOY SCOUT DINNER

Want Elders to Become Better Acquainted With Movement.

A dinner will be given in the interest of the Boy Scouts of Brooklyn at the Montauk Club, Eighth Avenue and Montauk Place, at 7 o'clock, Saturday evening, Feb. 10. The members of the committee under whose auspices the invitations are being extended announce that they want the people of Brooklyn to become better acquainted with the growth of the Scout movement, and with its great possibilities as an agency in forming the character of boys. Chief Justice James C. Cropsey, President of the Boy Scout Council, is in charge of the preparations. Arthur M. Howe Chairman of the Dinner Committee comprising the following:

***The Evening World*, February 5, 1923**

zines. "Original material of all kinds solicited. Unavailable material will be returned only when accompanied by postage. Not responsible for material lost in mail." So the word "unavailable" in this context means "not useful," which has a non-judgmental sound. Instead of feeling discouraged, Walter Baumhofer accepted this with a cheerful enthusiasm that was typical of his character. He concentrated on the bright side, and was proud to be in personal correspondence with a professional magazine editor in respectful discussion of a serious business matter concerning his art. He scheduled a return visit to retrieve his painting and meet the art editor "man-to-man." After which he proudly preserved this first professional rejection letter for the rest of his life.

Five months later, on January 28, 1923, during the winter semester, he and 200 other young men graduated from Brooklyn Commercial High School in a spectacular commencement ceremony. According to *The Brooklyn Eagle* newspaper, "The President of the Class, Walter M. Baumhofer, delivered the address of welcome." To commemorate the occasion, a 20 by 30 inch print was produced, which was composed of 200 small oval-shaped photographs of each graduate. Only three people in the center of this crowd were honored to appear in larger rectangular photos. Those three exceptional participants were Laurence Taylor (Faculty Chairman), Gilbert Raynor (School Principal), and Walter Baumhofer (President of the Class). This special tribute is another indication of the exceptional nature of his outstanding personality.

A few days later on February 5, 1923, the New York newspaper *The Evening World* published an article with the intriguing headline, "Seventeen-Year-Old Student Wins Many Medals as Artist and Writer. Walter Baumhofer Shatters Theory That Proficiency Comes With Long Study."

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Saluting the Life and Career of Walter M. Baumhofer

Cover illustration for *Dime Western*, February 1933

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A poster design, October 1923

A portrait of the artist's brother Richard Baumhofer, February 19, 1923 (presented for his 23rd birthday.)

the city competed. This he accomplished without aid or instruction. He availed himself of the free Saturday morning art classes held at the Brooklyn Art Museum, and has just been awarded a scholarship to Pratt Institute, and the most coveted art award, The Saint-Gaudens Medal.

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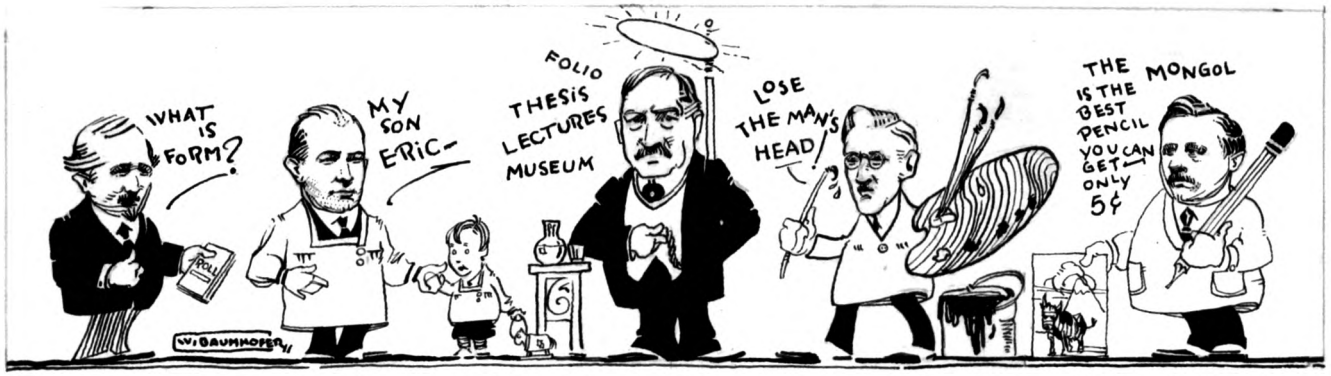
ART SCHOOL DAYS

In the Spring of 1923, he began to attend the Pratt Institute of Brooklyn, School of Art, at 200 Willoughby Avenue. One year later, he was joined by his childhood pal John Gould. Other classmates from his old neighborhood included David Berger (1906-1982), and Frank Kramer (1905-1993). They were both Brooklynites of German ancestry who went on to careers as pulp magazine illustrators. Among his new friends at Pratt were Rudolph Belarski (1900-1983), Frederick Blakeslee (1898-1973), and Alureda Leach (1903-1992).

All full-time students in the three-year training program were taught lettering, layout, drawing, color design, advertising, poster design, painting, and finally the most advanced class, Painting the Costumed Model. His art teachers were Frederic Van Vliet Baker (1876-1964), Frank Leonard Allen (1884-1966), Walter Scott Perry (1855-1934), Will Samuel Taylor (1882-1968), Max Rudolf Hermann (1879-1929), and Harold Winfield Scott (1897-1977). Pratt students also received valuable training from visiting professional artists who were invited to conduct seminars, lectures, and

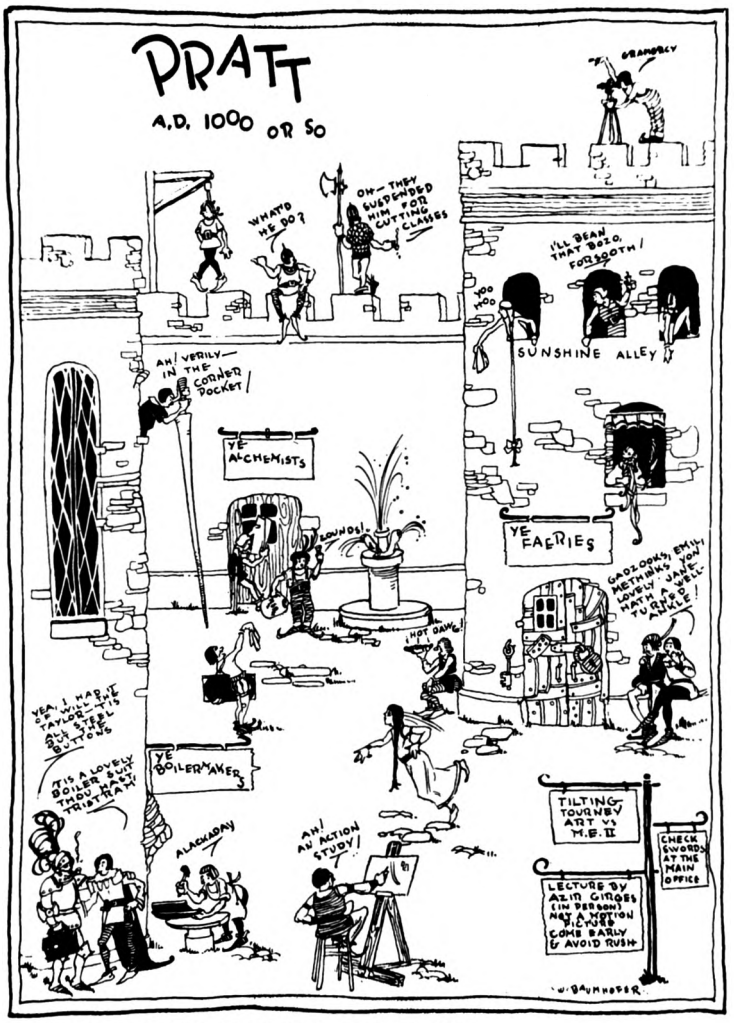


Bamhofer lampoons his teachers in the Pratt school yearbook, 1924. L to R: Frederic Van Vliet Baker, Frank L. Allen, Walter S. Perry, Will S. Taylor, Max R. Hermann

critiques. The guest artists during his years of attendance included Norman Rockwell (1894-1978), Dean Cornwell (1892-1960), Franklin Booth (1874-1948), Pruett Carter (1891-1955), and Charles Dana Gibson (1867-1944). All of this for only $75 annual tuition.

Considering his early success as a wunderkind of poster design, it is no surprise that he continued to focus on this particular field at art school. According to the artist, "While at Pratt I labored under the delusion that I was meant to be a poster artist, so my chosen medium was tempera." In many ways the art of poster design is the essence of advertising, because a good poster is a well-composed visual message that stimulates interest in the eyes of an indifferent public. Luckily, this fascination with poster design was not misguided, because the same skill was useful in designing magazine covers that would grab the attention of busy pedestrians.

According to school records, Walter Baumhofer was manager of the baseball team in 1924. He was also an excellent tennis player, and competed in tennis tournaments. After his first year the scholarship ran out, so he paid his way by working as a stenographer, a time-keeper, and a letterer of newspaper advertisements. The Class of 1925 yearbook includes several of his cartoon drawings of the faculty and students. His sense of humor is also reflected in his yearbook photo, which shows him with his back to the camera, blindfolded and holding a big stick, as though he were on the prowl for some unseen birthday piñata. The paragraph accompanying this surreal photograph provides no clarification: "Walter M. Baumhofer can enjoy a parade from the back of a crowd. Has given himself up to despair and Commercial Art since Madeline left." After considerable research it turned out "Madeline" was not a lost love. She was an elderly nude model in the Life Drawing Class, who was forced into retirement by obstreperous decrepitude. Rather than documenting the students, Baumhofer's yearbook contributions mostly record his sense of humor. He was obviously resistant to being objectified by formal documentation. This may be why he wrote on his only childhood snapshot, "Oh well, you know


PRATT
A.D. 1000 OR SO
WHAT'D HE DO?
OH—THEY SUSPENDED HIM FOR CUTTING CLASSES
I'LL BEAN THAT BOZO FOR SOOTH!
SUNSHINE ALLEY
AH! VERILY— IN THE CORNER POCKET!
YE ALCHEMISTS
YE FAERIES
YE BOILERMAKERS
TILTING TOURNEY ART M.E.II
CHECK SWORDS AT THE MAIN OFFICE
LECTURE BY AZIM GIROES (IN PERSON) NOT A MOTION PICTURE COME EARLY & AVOID RUSH
AH! AN ACTION STUDY!
W. BAUMHOFER

A Baumhofer cartoon from the Pratt yearbook, May 1924

Norman Rockwell addresses Pratt students, 1924

Student work, 1924

Student work, 1924

this bum." Perhaps he preferred to see himself as a free spirit and a rugged individualist. Such an idea might have worked in his favor, because those were the essential qualities needed for success as a freelance artist.

ALUREDA

Another "live wire" among the Pratt student body was Alureda Leach. She was born Alureda Moore Littlejohn in Portland, Maine, on August 20, 1903, which made her one year older than Walter Baumhofer. Her father, Herman Crosby Littlejohn, was born in Cape Elizabeth, Maine, in 1872. He worked as a teamster driving horses for a freight transport service. Her mother, Annie H. Moore, was born in 1878 in North Anson, Maine, and worked as a dressmaker. Her parents married in Portland, on August 7, 1902. They lived at 41 Island Avenue, which was the home of the husband's widowed mother, Eliza E. Littlejohn, who was 66 years old. When the child was born she was named after her mother's sister, Alureda T. Moore, a registered nurse at Somerset Hospital in Maine, and a graduate of the Central Maine General Hospital at Lewiston. Although "Alureda" was an exceptional name, she was usually called "Rita."

Rita was an only child. While her father was busy driving a team of horses in the warehouse district of Portland harbor, her mother stayed at home year-round with the grandmother. The winter climate in Portland is freezing cold with an average snowfall of 60 inches, so the baby and her mother and grandmother spent the winter months in a climate-induced confinement. Records indicate that as time went on her mother began to suffer from "impaired health." After a few years, the marriage fell apart and ended in divorce in 1910. Alureda was seven years old and her mother was 32.

In 1911 her mother married a second husband, Frank Libby Leach, who was born in Boston in 1890. The groom was 21 and the bride was 33. He was a traveling salesman for the Lehigh Portland Cement Company. The newlyweds left Portland and moved to Boston, where they lived at 75 Arsenal Street.

Meanwhile, on July 15, 1913, her father Herman C. Littlejohn married his second wife Mary Lailer Tibbetts in Portland, where he remained as a teamster for the rest of his life. In 1915 they had a child, Herman C. Littlejohn, Jr., who was Alureda's half-brother.

By 1917, her stepfather Frank Leach had become regional sales manager of the cement company, so they were prosperous enough to move to a posh apartment building at 40 Peterborough Street in Boston. Their new home was only four blocks from the Boston Museum of Fine Arts, where young Alureda first became interested in art. The museum operated a renowned art school, which also offered a children's art program. Her mother and stepfather had no additional children, so she remained the center of their parental concerns. At the age of 14, she attended art classes at the museum. These experiences helped her to develop a creative and independent

Alureda Leach, 1923

nature, with a playful streak of moxie.

By 1921, she had graduated high school and was ready for college. Her father's work had mostly shifted to Hartford, Connecticut, so the family moved there and lived at 1095 Farmington Avenue. Alureda decided to attend the Hartford Art School. She was inspired by her mother's skill as a dressmaker, and grew interested in fashion, theater, and costume design. Her most influential teacher was Margaret B. Lincoln (1895-1981). She was known to treat her students with tender consideration, while challenging them to produce their finest work. According to one of her former pupils, "We have in our memories a certain stormy day when school was dismissed at 3:30, and not a member of the class made a move to depart. We have never been able to figure out whether that was a case of 'Art for Art's sake' or 'Art for Miss Lincoln's sake.'" In 1922, Alureda won First Place in the school's annual Costume Show. For one class assignment she designed a prospective cover of *Vogue* magazine. It was included in the 1923 Annual School Art Show and won a prize, which received notice in the local newspaper.

As fate would have it, Margaret B. Lincoln also taught Costume Illustration at the Pratt Institute in Brooklyn, where she encouraged her best students to apply for advanced training to become professional artists. Alureda took her advice. She applied to Pratt as a transfer student, and was accepted for admission after having completed her second year at Hartford in June of 1924.

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Alureda Leach, 1929

In September of 1924, she arrived in New York to study at Pratt. She had just turned 21, and was a free spirit in the fashion of the roaring '20s. She studied Design Illustration with Ernest W. Watson (1884-1969), and Costume Illustration with her mentor from Hartford, Margaret B. Lincoln.

Among the social clubs at Pratt, she belonged to the Nutmeg Club. Their role was to organize social activities, entertainments, and parties. The name "Nutmeg" refers to the special spice added to festive drinks. During the years of Prohibition, 1920 to 1933, several common words such as Nutmeg, Ginger, Pepper, Punch, Saucy, Spicy, and Snappy, all gained a new connotation of thrilling defiance. Her yearbook quotation reflects this risqué speakeasy culture:

> Drian and Rita met in gay Paree,
> Drian demanded, "Cherie, come lunch with me."
> As Rita paused, the menu to inspect,
> He asked, "How do you get that snappy fur effect?"
> Here it must be said that Drian is a...
> Great admirer of the work of Miss Leach.

The accompanying photograph of Miss Leach vamping in a black satin dress of her own design underscores the impression of a coquettish Jazz Age flapper.

In many ways, Alureda Leach and Walter Baumhofer were a perfect couple. They met at Pratt, fell in love, and remained that way for the rest of their lives.

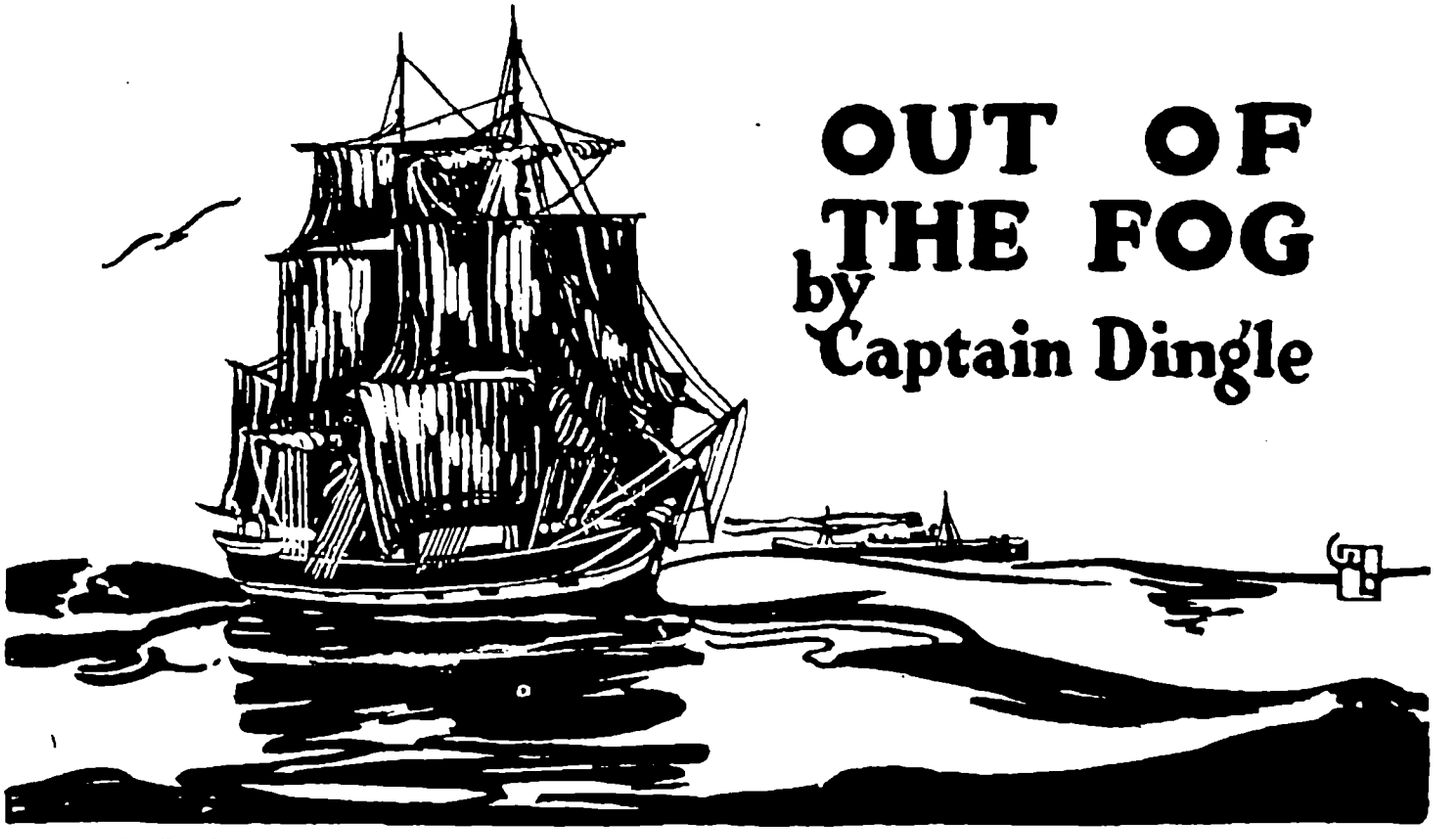
During the Spring semester, the annual Pratt Frivolity Review was staged on April 17, 1925. The General Director of the event was Rudolph Belarski. He scheduled a costumed dance by Rita Leach as the closing act of the first half just before intermission. According to the program brochure, the second half of the evening was devoted to a general dance, "On with the dance! Let joy be unconfined! No sleep till 'morn when youth and pleasure meet to chase the glowing hours with flying feet. — Byron. Follow the Crowd. Don't dance with the same girl twice."

Two months later on June 19, 1925, Walter and Alureda graduated from Pratt Institute with 583 classmates in a grand commencement exercise at the Brooklyn Academy of Music. At that time, Pratt was a technical training school with a three-year curriculum, so instead of a college diploma each graduate received a Certificate of Course Completion. Walter Baumhofer received a *Certificate in Drawing, Painting and Illustration*, while Alureda Leach received a *Certificate in Costume and Commercial Illustration.*

OFF TO WORK

After graduation, Alureda moved to Greenwich Village to live at 47 Greenwich Street, where she pursued a professional career as a graphic designer in a bohemian community of artists, illustrators, sculptors, writers, and actors. Walter returned home to live with his parents, who had moved to 9141 Forest Avenue in Forest Hills, Queens. In July of 1925, he looked for work as a freelance commercial artist by pounding the pavement of NYC with a portfolio of prospective examples. His first stop was a visit to the editorial offices of his "old" acquaintance, the art editor at *Adventure* magazine Laurence Barretto. He showed him two samples of story headings with hand-lettering, which he had designed to reflect the style of the magazine. The editor preferred to use more experienced artists, but he recognized Baumhofer's talent and was charmed by his persistence. At that time, *Adventure* had a policy to commission a single artist to draw all interior story illustrations for each issue. The featured artist was given printed credit on the table of contents, alongside a separate credit for the cover artist. This convention made it difficult for the editor to buy individual illustrations, so instead of buying Baumhofer's samples, the editor commissioned him to draw all the story illustrations for a future issue of *Adventure.* This was a dream come true. According to the artist, "This was rather like having a gold nugget fall right into your pocket." The world's first pulp magazine with art by Walter Baumhofer was the December 20, 1925 issue of *Adventure* magazine. According to the artist, "After that first sale to *Adventure*, I gave up all thoughts of posters and devoted myself to illustration."

After a few months of struggling to work from home, Walter and Alureda decided to jointly rent a commercial art studio in Manhattan. To lower their costs they invited two other classmates from Pratt, Eugene Ettenberg (1903-1992) and Arthur Pollack (1904-1968), to join them as a foursome of studio-mates. In January of 1926, they found a cheap space



Above: Story headings for *Adventure*, December 20, 1925. Walter Baumhofer's first published pulp magazine illustrations

Story heading for *Adventure*, December 20, 1925

on the top floor of an old five-story brick building at 400 West 23rd Street, on the southwest corner of Ninth Avenue. It was a "cold water walk-up," which meant there was no elevator and the bathroom had only a toilet and sink with no hot water. The monthly rent was $75. The space was equipped with a skylight and a radiator. They also had access to the roof, where they could photograph costumed models in brilliant sunlight. It was perfect for four hungry young artists to seek fame and fortune in New York City.

At that time it was improper, as well as illegal, for a young woman to set up shop with three men in an industrial space with one communal bathroom. So instead of identifying the fourth partner in the group as "Alureda Leach," she was identified on the lease as "Pete Leach." Walter Baumhofer had given her this pet name in loving memory of his favorite childhood kitty cat. Alureda was the love of his life, and she had a frisky kittenish nature that gave him a whole new reason to laugh out loud, "For the love of Pete!"

Baumhofer was able to raise his share of the rent by continuing to sell illustrations to *Adventure*, but to make ends meet he had to find more clients. His best prospects were other pulp magazine publishers, because they were the only periodicals that welcomed "entry-level" illustrators with an open-door policy. This practice helped young artists to fill their portfolios with examples of published works, and it also prevented older artists from demanding higher fees, because they could always be replaced by the next eager youngster that walked in the door. The average pay for a spot illustration was $2, a one-page was $6, and a two-page spread was $12. Baumhofer was rather successful in this narrow field, and eventually produced over 700 pen-and-ink story illustrations for pulp magazines. His drawings appeared in *Ace-High Magazine, Adventure, Air Trails, Clues, Cowboy Stories, The Danger Trail, Far West Illustrated, Mystery Magazine, Over The Top, Sport Story,* and *Western Story*. The artist documented this production by keeping a collection of almost every proof sheet.

According to the artist, he was finally convinced to think more ambitiously about painting covers for the pulps by a suggestion from his former art teacher, H. Winfield Scott. Scott was a colorful character, a veteran of the Great War, a popular teacher, and Pratt's youngest faculty member. He had only recently graduated from the school himself, and had been retained as an art instructor when the staff was faced with an overwhelming increase in new students. Even after Scott's students had graduated, he continued to stay in touch with his favorites. Several of his star pupils got their first big break by his personal introduction to an art editor. In July of 1926, he visited Baumhofer at the crowded 23rd Street art studio. He studied the situation and summarily suggested, "Why fool around with those black-and-whites? Why not try covers? They pay all of $75." Baumhofer followed his advice and soon produced several prospective cover paintings that were added to his portfolio and shown to his routine list of interested editors. It worked. In September of 1926 he sold his first pulp cover painting to Clayton Magazines Publishing Company.

Illustration House

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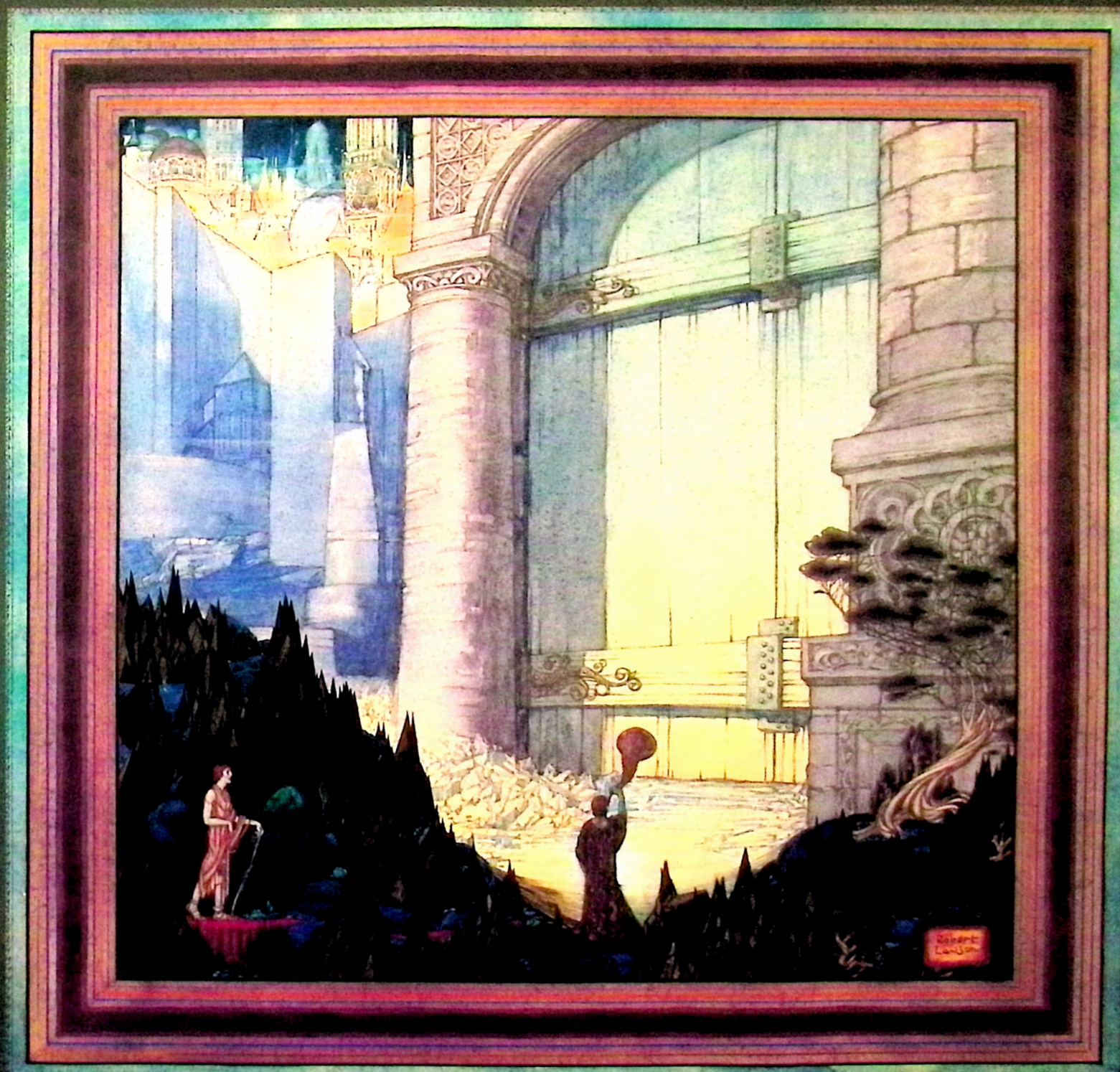

THE GATES OF THE CITY

Robert Lawson (1892-1957) Watercolor, 15 x 14.25", *The Designer* magazine, May 1920

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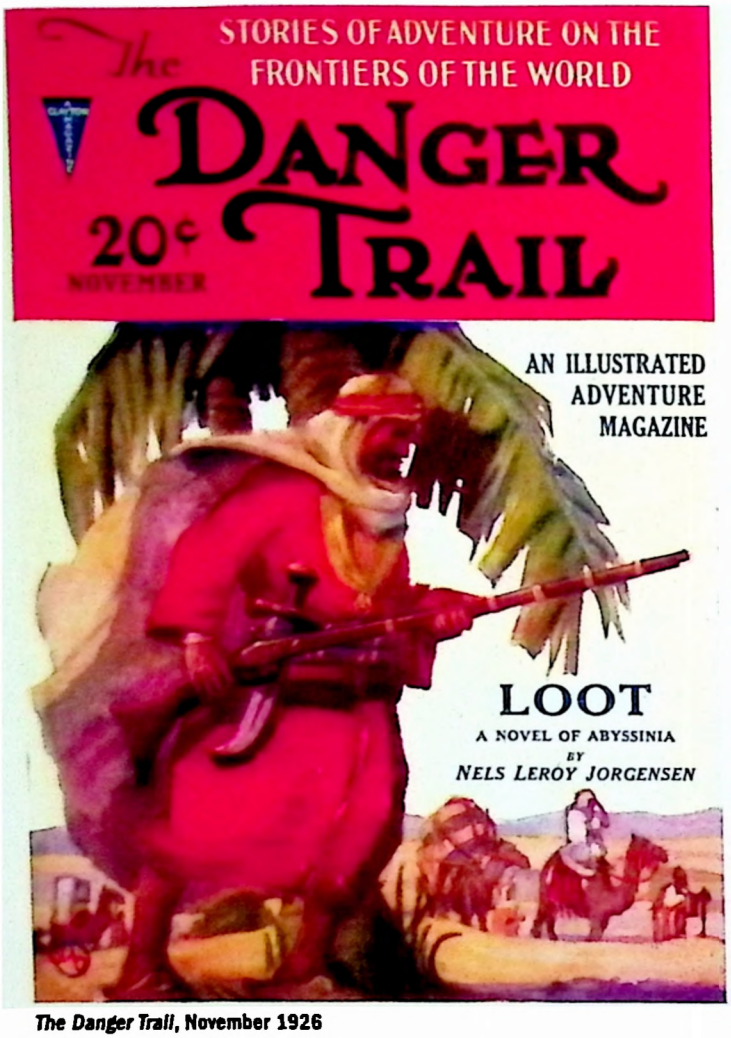


The Danger Trail, November 1926

WESTERN ADVENTURE AND SPORT STORIES
20c
A CLAYTON MAGAZINE
Ace-High
MAGAZINE
PINKY JENKINS AT LOST LAKE
COL. JNO. PARKER GIVES US THE LOW-DOWN ON HIS OLD SIDE-KICK—IN A BOOK-LENGTH NOVEL AS TOLD TO
H. BEDFORD-JONES
BALDY SOURS, RAIN MAKER
BALDY AND HIS FRIENDS PRAY FOR AN INCH OF RAIN AND GET A FLOOD OF TROUBLE—
By CHARLES W. TYLER
Second May Number

Ace High Magazine, May 1927

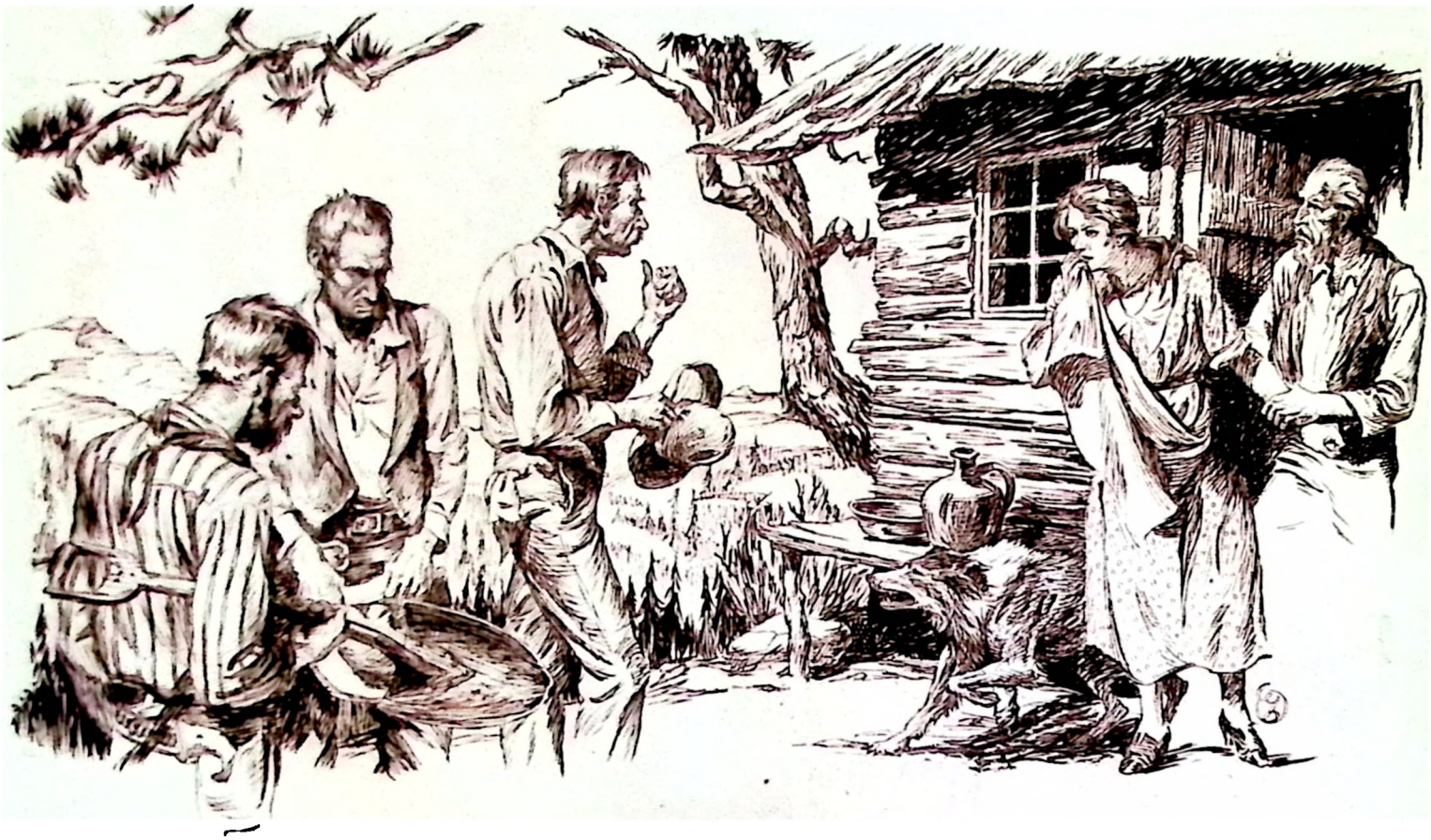
The image appeared on their November 1926 issue of *The Danger Trail*, a magazine that was, in Baumhofer's confidential opinion, "only a crummy imitation of *Adventure*." The editor at that company was Harold Hersey (1893-1964), who was another sensational character in pulp history. Hersey admired Baumhofer's work, and continued to use his cover paintings, as well as his interior story illustrations, for *Ace-High Magazine* and *The Danger Trail*. Their association thrived even after Hersey left Clayton a year later and joined Magazine Publishers Inc., where he selected dozens of Baumhofer covers for *Western Trails, Under Fire, Fire Fighters, Spy Stories, The Golden West*, and *The Dragnet Magazine*.

In the spring of 1927, Alureda Leach created an elaborate display for the children's department at Frederick Loeser's Department Store, which at that time was the most popular shopping center in Brooklyn. She decorated the walls, floors, ceiling, and furniture of the sixth floor Infant's Department to resemble an enchanted forest in fairyland. Her charming installation was warmly praised in NYC newspapers. This exposure helped to establish her reputation as a graphic designer. In fact, her art career progressed more rapidly that his. Before his own reputation was firmly established in the narrow field of pulp magazines, she had painted several covers for the stylish literary magazine *The Golden Book*, and the fashion magazine *Le Bon Ton*. She illustrated several books, such as *Easy Steps to Playtime* by Marana Cobb Gareissen, *Good Companions* by Rose L. Hardy, and *The Last Empress* by Daniele Varé. In 1928, she decided to study advanced "graduate level" classes at the Grand Central Art School. This was the most important commercial art school in America at that time. The art instructors were famous practicing professionals, and the enrollment was limited to young practicing professionals. The school was located at 42nd Street and Park Avenue, on the sky-lit top floor of the impressive landmark railroad terminal. Her teachers included Pruett Carter and Gordon Don Wier (1903-1979), both of whom had a significant influence on popular tastes in graphic design. In September of 1928 she was hired to reach Fine and Industrial Art in Newark, New Jersey. She commuted to work from Penn Station.

In 1928, Walter Baumhofer got his first big break by selling several cover paintings for *Western Story* to Street & Smith, which was the most prestigious publisher in the pulp magazine industry.

Another big break that same year was to receive several assignments to illustrate stories for *McClure's* magazine. He drew pen-and-ink story illustrations for "The Garden" by F. R. Buckley and Tom Curry in their January issue, and "Alfie" by William Slavens McNutt for the March issue. This was a significant showcase for his talent, so the artist made an extra effort to do his best job. In a private letter to *McClure's* art

ABOVE: Preliminary sketches and final illustration for *McClure's*, October 1928



ABOVE: Preliminary sketches and final illustration for *McClure's*, October 1928

Fire Fighters, April 1929

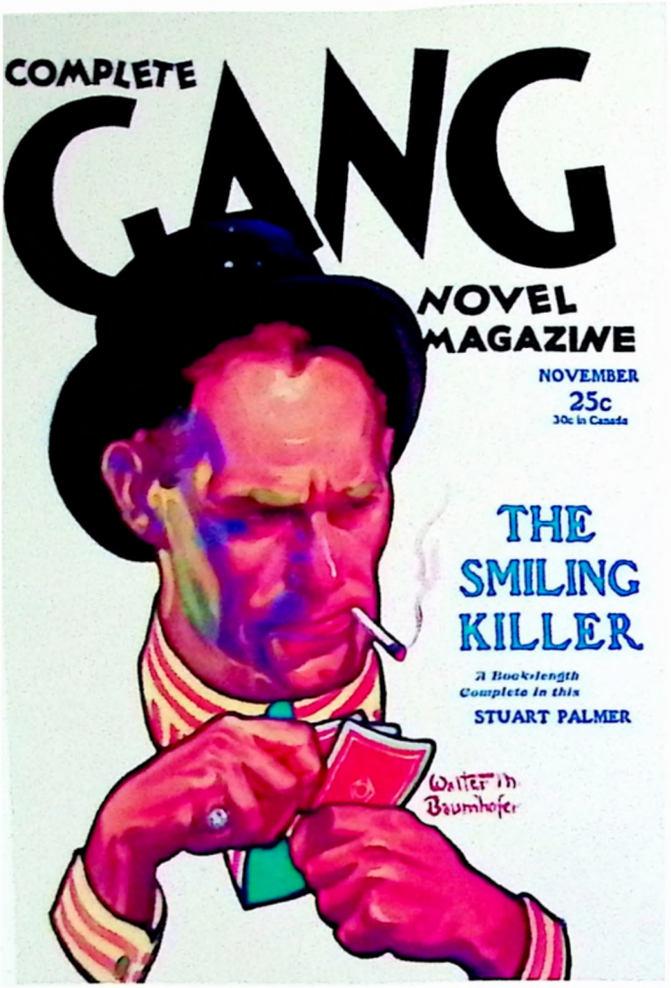
The Dragnet Magazine, June 1929

editor, he wrote, "I like sincerity and authenticity in pictures. Lots to learn yet, but, being young, lots of time I hope, to learn it in." His supportive parents acted as models for an unusually large number of sketches. He produced so many detailed studies for these jobs that he later recycled several of them as pen-and-ink story illustrations for pulp magazines. Such an instance of an artist working for multiple genres reflects the amorphous nature of an art career in 20th century American illustration. Almost all artists at that time supported themselves by working simultaneously for different venues, such as newspapers, books, advertising, public murals, or industrial design. Regardless of this fact, art history tends to classify artists in only one narrow category. Nothing could be further from the truth in Walter Baumhofer's experience.

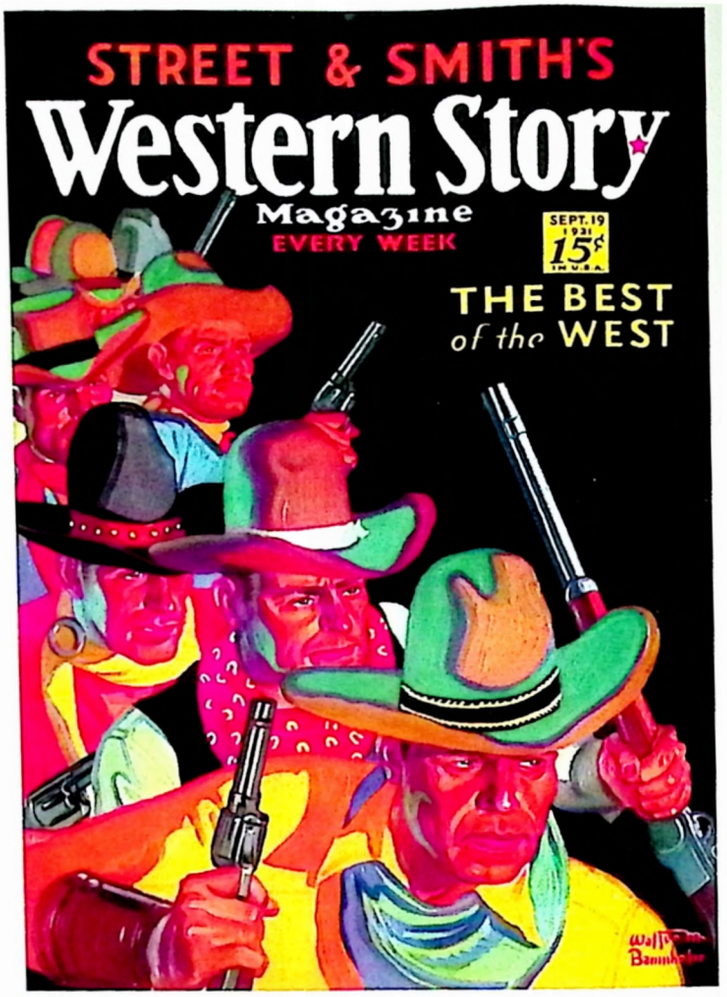
In the summer of 1929, Alureda and Walter attended Boothbay Studios Summer School of Art in Boothbay Harbor, Maine. It was operated by several Pratt alumni and teachers, including the director, Frank L. Allen. The pamphlet for the summer school was illustrated by Walter Baumhofer. Alureda had spent most of the summers of her childhood at camps in Maine, so she was eager to attend.

Walter and Alureda, June 1929

By 1930, Harold Hersey had left Magazine Publishers, Inc., and started his own firm, Good Story Magazine Company. Many of Hersey's new pulps had covers painted by Baumhofer, such as *Outlaws of the West*, *Riders of the Range*, *Quick-Trigger Western*, *Flying Stories*, *Front Page Stories*, *Courtroom Stories*, *Prison Stories*, *Gangster Stories*, *Racketeer Stories*, *Murder Stories*, and *Speakeasy Stories*. During this period the artist developed a distinctly graphic style of painting. His covers for Good Story Magazines have high contrast, bold shapes, negative white spaces, large areas of one flat color, and stunning compositions based on a central iconic image. These are the typical design elements of 1930 billboard advertising for soft drinks and cigarettes. It is tempting to attribute this pronounced graphic quality to the artist's persistent teenage dream to become a celebrated poster artist. It is also likely his interest in formal design at this time in his life was influenced by his relationship with Alureda Leach, who was studying graphic design at the Grand Central School. According to Walter, "My favorite severest critic is Alureda. Who else! She is one hell of an artist in her own right! We have some peachy type battles over pictures."



Complete Gang Novel Magazine, November 1931



Western Story Magazine, September 19, 1931

On June 28, 1930, Walter Martin Baumhofer married Alureda Moore Leach in Manhattan Civil Court. The married couple moved to an apartment at 122 Waverly Place, which they rented monthly for $115. It was a small apartment in a five-story brick building. As the Great Depression brought hard times, they could not afford the second rent, so they gave up the shared studio on 23rd Street. Their apartment was small, but it had high ceilings and tall windows in the living room, so they used it as a studio. Although they both continued to find sporadic assignments, most industries were suffering economic devastation, which caused a reduction in advertising budgets, which caused a reduction in publishing, which caused a reduction in jobs for illustrators. By 1932, it was nearly impossible to make ends meet. Their landlord reduced the rent by $15, but it was still a challenge for the young artists to raise $100 every month in a time when most people would have been happy to earn two dollars a day.

In June of 1932, according to the artist, "Came the Depression, by which time my wife and I were living in the Village, and down to our last month's rent. Like any sensible young squirt, instead of paying the landlord I took a chance and invested $30 to hire a model, at the going rate of one dollar an hour, and painted a rather more detailed speculative cover for Street & Smith. They were crazy about it. It was a single figure of a Western highwayman, a 'Stand and Deliver!' type thing. He was in a yellow slicker with a Winchester at the ready, against a black background with rain." Baumhofer took his painting to the offices of Street & Smith at 79 Seventh Avenue on 15th Street, where the doors were open to him without appointment as he had previously sold them six covers and dozens of illustrations. He showed his new cover to the art editor, William Heighton James (1889-1975), who immediately purchased it for $100. Besides his steady job of choosing the best paintings for Western pulps, W. H. James was also an artist. Although not to be confused with the legendary Western artist Will James (1892-1942), W. H. James illustrated Street & Smith's *The Popular Magazine* and had a keen eye for excellent work. After the usual turn-around time of three months, the stagecoach bandit in the yellow slicker appeared on the September 3, 1932 issue of *Western Story*. The general reaction from the top brass at Street & Smith was overwhelming. It suddenly seemed like prosperity was "just around the corner" for Walter Baumhofer.

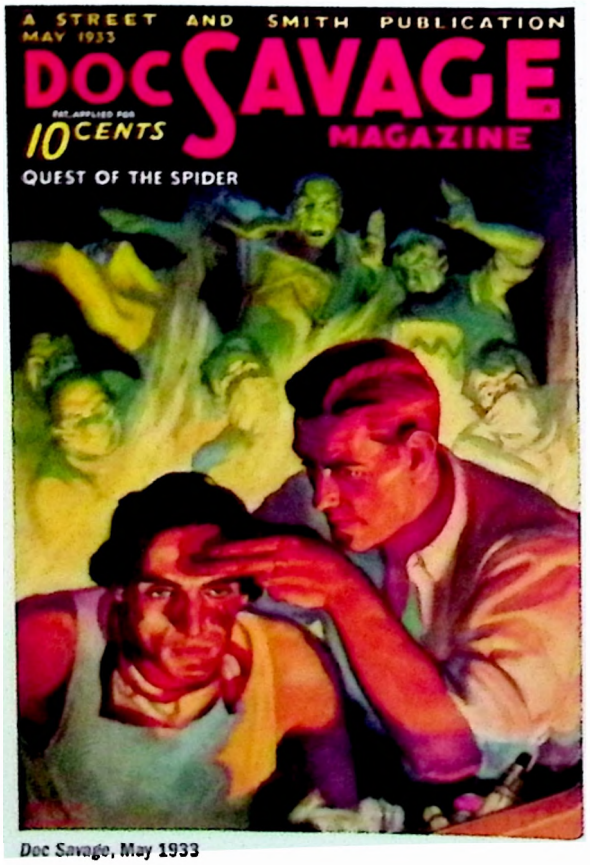
THE RISE OF THE SUPERHERO PULPS

At that same hectic moment in pulp history, Street & Smith was adjusting their production schedule to capitalize on the sensational public appetite for a fantastic new crime-fighting superhero, The Shadow. This monthly magazine was selling so well, the company decided to release a new issue every two weeks instead of every four. This was a brave marketing strategy, but Street & Smith could afford to take some risks since

Western Story Magazine, September 3, 1932

Doc Savage, March 1933

Doc Savage, April 1933



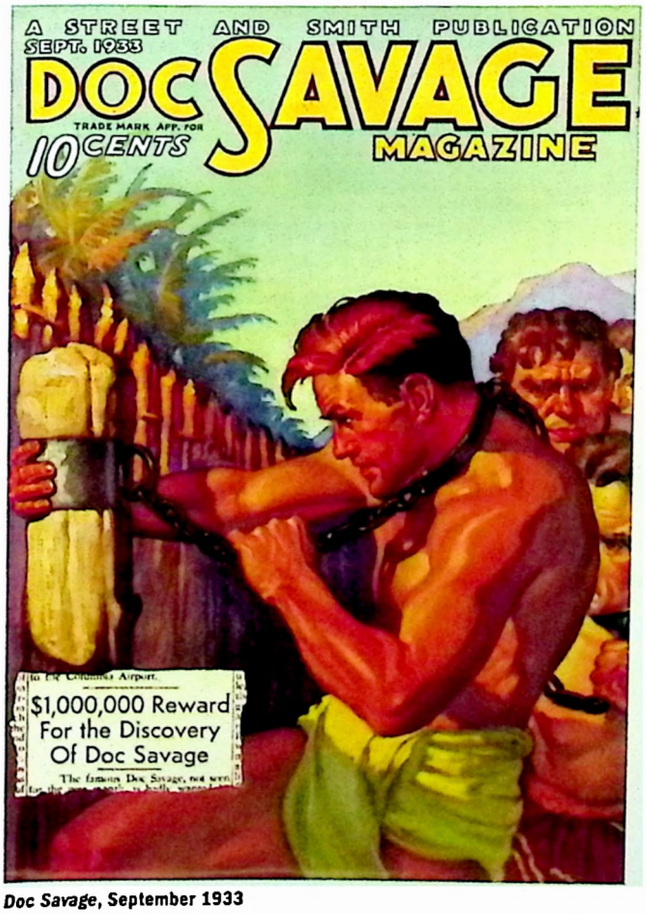
Doc Savage, May 1933

they were flush with cash and giddy with success. According to The Shadow's author Walter Gibson (1887-1985), "The Shadow was going so good, it fooled hell out of everybody. Ralston wanted to start another adventure magazine, but for a long time he didn't even have a title." Henry William Ralston (1881-1968), the Managing Editor at Street & Smith, had numerous conferences over several months with John Leonard Nanovic (1906-2001), the editor of *The Shadow* magazine. They were carefully planning a new line of pulp magazines in the familiar genres of Detective, Adventure, and Western, but each title would be devoted to a single heroic character. The editors were eager to explore this lucrative but still-uncharted market for pulps about superheroes. Unlike most aspects of the fast-paced pulp industry, Street & Smith moved cautiously on this new venture, and spent a comparatively long time planning prototypes. They wanted to make sure the products were as appealing as possible before proceeding. In August of 1932, they finally decided to produce *Nick Carter*, *Doc Savage*, and *Pete Rice*. Thanks to the general acclaim for Baumhofer's recent cover of *Western Story*, he was assigned the first six covers of *Doc Savage*. According to the artist, "That pretty much ended the Depression for me."

The artist had not read the stories or even met the author, but the editors gave him a written description of Doc Savage and each of his five eccentric aides, which he generally followed. Baumhofer again hired the same model he had used for the impressive "yellow slicker" painting, Bill Cuff (1896-1945). After paying for several hours, the artist had captured enough of the figure to move on to other areas of the

Doc Savage, June 1933

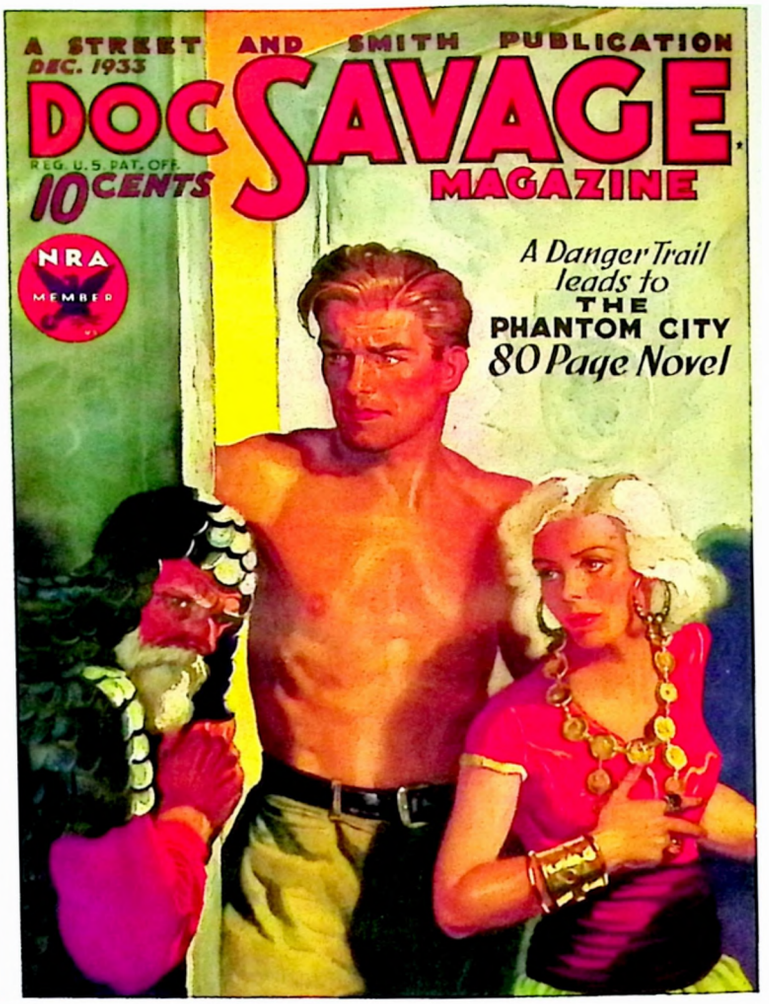
Doc Savage, August 1933



Doc Savage, September 1933

Doc Savage, October 1933

Doc Savage, November 1933



Doc Savage, December 1933

painting and he was ready to let the model go, but first he snapped a few photos of the pose in case he later needed to do more work on the figure. Such reference photos were a practical tool in the process of painting from a live model, as it saved time and money. Bill Cuff also posed for other artists, such as Rudolph Belarski, Emery Clarke (1911-1990), and Richard Lyon (1913-2002). Cuff's popularity was based on his impressive acting skills, dramatic stage postures, and emotive facial expressions. Walter Baumhofer happened to have thick hair like Clark Gable, which flopped back and forth in response to his animated personality. He and his editors envisioned Doc Savage with the same flighty hairstyle, but unfortunately Bill Cuff had rather thin hair, so the artist made reference photos of his own hair to use for Doc. According to the artist, "Bill Cuff was the absolute antithesis of a model's image. His hair had retreated pretty far back on his head, his eyes were too small, and he had a rather good-sized almost lump on his back, but he had the best hands I've ever had the good fortune to draw. He could take a pose instantly from a rough sketch. Could hold any pose, resting the part of his body I wasn't working on. He was a disappointed artist, afraid to show me his drawings. He was a great model."

Doc Savage and his model, Bill Cuff

Although the sensational stories of Doc Savage were credited in public to "Kenneth Robeson," the company had invented that name for business reasons. The actual author was Lester Dent (1904-1959). He was born in La Plata, Missouri, on October 12, 1904, which is only 19 days before Baumhofer's birthday. Dent's editor at Street & Smith was John Nanovic, born on October 7, 1906, in Palmerton, Pennsylvania, so he was two years younger. His parents were working class immigrants from Czechoslovakia. He had graduated in 1930 from the University of Notre Dame, where he had been Editor-In-Chief of the yearbook and a member of the Press Club. He was handsome, single, brilliant, and witty. Nanovic was told to work closely with Dent during the first few issues of *Doc Savage*, in order to calm the nervous uncertainty of launching a new magazine about a hero with no pre-existing audience—unlike *The Shadow* and *Nick Carter*, who were both familiar names to readers. John Nanovic lived in Jackson Heights, Queens, at 3536 76th Street. Oddly enough, at this same time Lester Dent and his wife, Norma Gerling Dent (1901-1995), happened to move a few blocks away from Nanovic, to 8904 34th

Original cover for *Doc Savage*, July 1933. Oil on canvas

Doc Savage, January 1934

Doc Savage, February 1934

Doc Savage, March 1934

Doc Savage, April 1934

Doc Savage, June 1934

Doc Savage, July 1934

Doc Savage, September 1934

Doc Savage, December 1934

Original cover for *Doc Savage*, February 1935. Oil on canvas, 29.75" x 20.25". Photograph courtesy of Heritage Auctions, HA.com

Avenue in Jackson Heights, Queens. This coincidence suggests Street & Smith may have arranged a temporary residence for the author at the convenience of his editor during those heady autumn months of 1932.

The first issues of *Doc Savage* and *Nick Carter* were both "put to bed" one month after Franklin Delano Roosevelt (1882-1945) was elected President by millions of disgruntled Americans in search of a New Deal. Over the next few months, while the rest of the world held their breath waiting for the new administration, the bean counters at Street & Smith also remained on high alert. They studied early returns on sales of these first issues to figure out whether the experimental magazines were hits or flops. Ralston, Nanovic, Dent, and Baumhofer continued to work like mad behind the scenes on the next five issues of *Doc Savage*, but the company was only committed to the first six issues, so everything was on a probationary status until *Doc Savage* had a proven sales record.

In June of 1933, the fourth issue of *Doc Savage* was on the newsstands and the verdict was "all systems go!" The experiment had worked. Street & Smith had two more winners, and they were ready to commit to long term production. The editors set up meetings with Dent and Baumhofer, to make sure everything was nailed down for their required tasks. Baumhofer and Dent were both 28, and Nanovic was only 26, but Ralston was 52 and had been working at Street & Smith since before any of them were born. He was intelligent and had already conducted several private business deals that had made him a wealthy man. Ralston was completely in command of the situation. Nanovic had already experienced *The Shadow's* success, but Dent and Baumhofer were young men with spinning heads on their first ride in a limousine. John Nanovic, Wiliam H. James, and Walter Baumhofer got together in July of 1933, and everything went smoothly. They agreed on a coordinated vision for Doc Savage, and Baumhofer expressed his commitment of loyalty to the company.

Alureda was accustomed to fun summer vacations, but this year her husband was too busy for a retreat to the lakes of Maine, so instead her mother and step-father rented a cottage in Sag Harbor, on Long Island in Easthampton Township. According to Walter, "This was a working vacation, but a lot of time was spent in and on the then happily unpolluted waters of Long Island."

Carl Hewitt, July 1933

During this adventure in the Hamptons, Walter and Alureda explored the sights and enjoyed several fishing trips. While renting a boat at a local marina, the artist was startled to meet a handsome mariner that looked a lot like Doc Savage. He was Carl Hewitt (1905-1967). According to the artist, "I met Carl while summering in Depression-ridden Sag Harbor. He had magnificent muscles, with not a hair on his body, apparently. And what a tan! He was a real *Man of Bronze*. Carl was the perfect type for Doc." He was a gymnast with muscular body

Circus Boys
Leslie Thrasher
Oil; 30" x 20"; 1911

Circus Elephants
Leslie Thrasher
Oil; 30" x 20"; 1911

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302-656-0135 studios@dca.net schoonoverstudios.com

Pete Rice Magazine, November 1933

Pete Rice Magazine, February 1934

proportions, strong biceps, broad shoulders, and a narrow waist. The artist asked him about modeling and discovered he was not only willing to model, but was interested in studying art. Hewitt worked with his father at the Bulova Watch factory in Sag Harbor, but during the summer months earned extra money as a seaman on rented fishing boats. He wanted to move to NYC and study at the Art Students League, but he could not afford it. Baumhofer hired Hewitt to pose as Doc Savage for an inspired painting session on Havens Beach, Sag Harbor Bay. That first cover with Carl Hewitt appeared on the September 1933 issue (vol.2, no.1).

On August 16, 1933, the artist was summoned to another meeting at Street & Smith, where he was told the company had decided to go ahead with the fourth hero pulp, *Pete Rice*, a monthly Western magazine. The good news was that they wanted every issue to have a cover by Walter Baumhofer. Street & Smith expected to make a fortune on these new projects, and for the profits to flow smoothly they needed to lock the artist into a legal agreement for a flat fee of $100 each. They promised to buy as many as 50 covers a year, and the artist happily agreed to their impressive offer. As it happened, he never actually produced that many covers for them in a single year, but at that moment all that mattered was that he had his work cut out for him. He was solvent, and he was suddenly the top cover artist at Street & Smith. The following day he received a written confirmation of all aspects of their verbal agreement, with the request for notification if he was not in entire accord.

The first thing Walt and Pete did with their new wealth was to move out of the small apartment on Waverly Place and into a bigger one five blocks away at 49 East 9th Street, near Sixth Avenue. This new apartment was a duplex on the top floors of a five-story building, and featured high ceilings and a skylight. They had plenty of room for a shared art studio, kitchen, living room, and even a guest room.

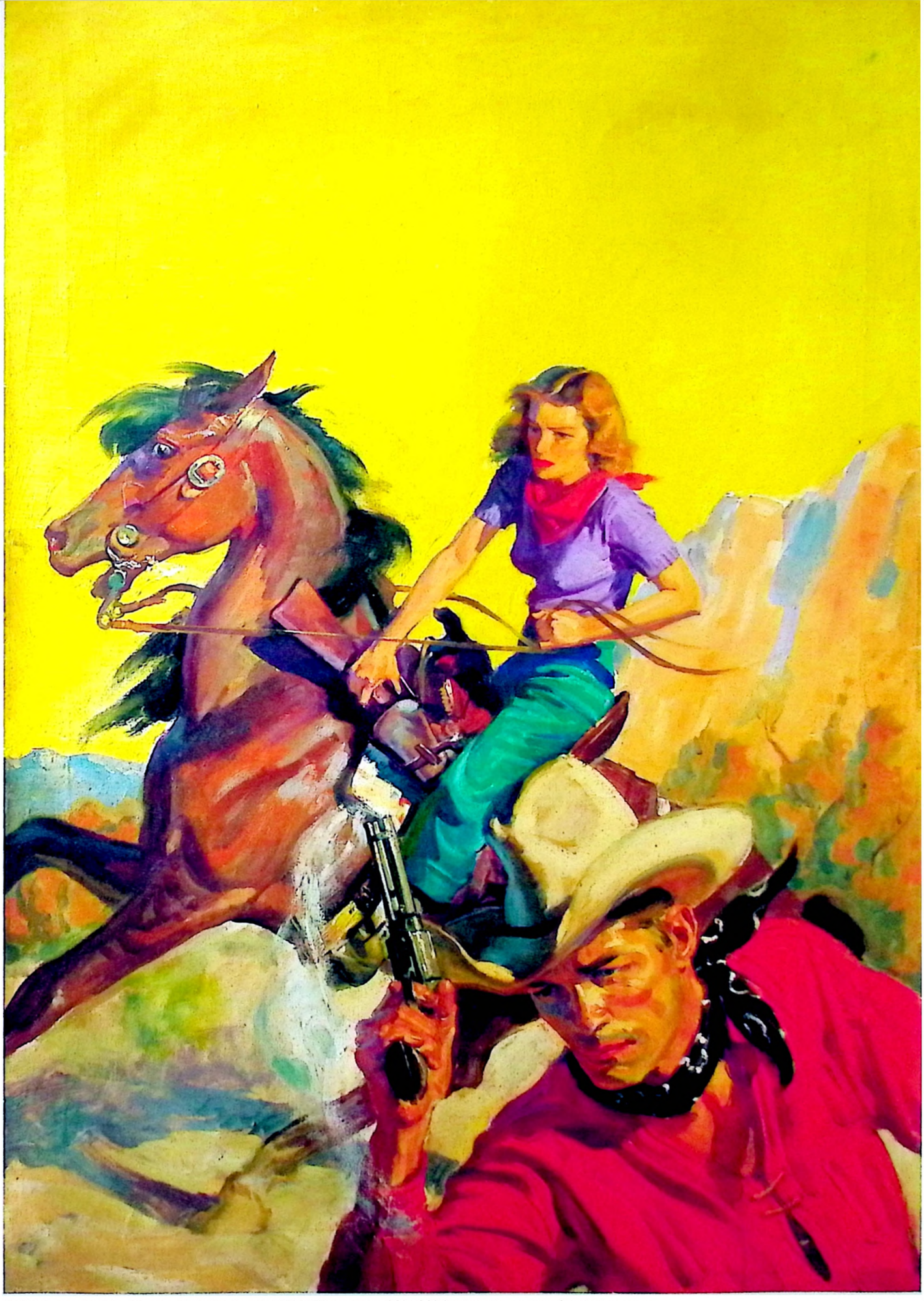
Baumhofer was now faced with the joyous pressure to produce 24 covers for *Doc Savage* and *Pete Rice* in the next 12 months. He was grateful for the miraculous serendipity of having discovered Carl Hewitt, so he generously offered him a steady job with a weekly salary and invited him to move to NYC and live in the guest room of their new apartment. Hewitt would then be able to afford his art education by modeling, and Baumhofer even offered to give him extra art lessons for free. The offer was too good to refuse. According to the artist, "Carl was the perfect type for Doc. His only shortcoming, if you can forgive an inadvertent pun, was that he was quite short, which of course, I took care of in the painting. You understand in those days I painted directly from life. Of course, I used other models too. He lived with us for about a year, while I taught him what I knew about lettering,

Original cover for *Pete Rice Magazine*, December 1933. Oil on canvas, 27.5" x 21". Photograph by James Visser

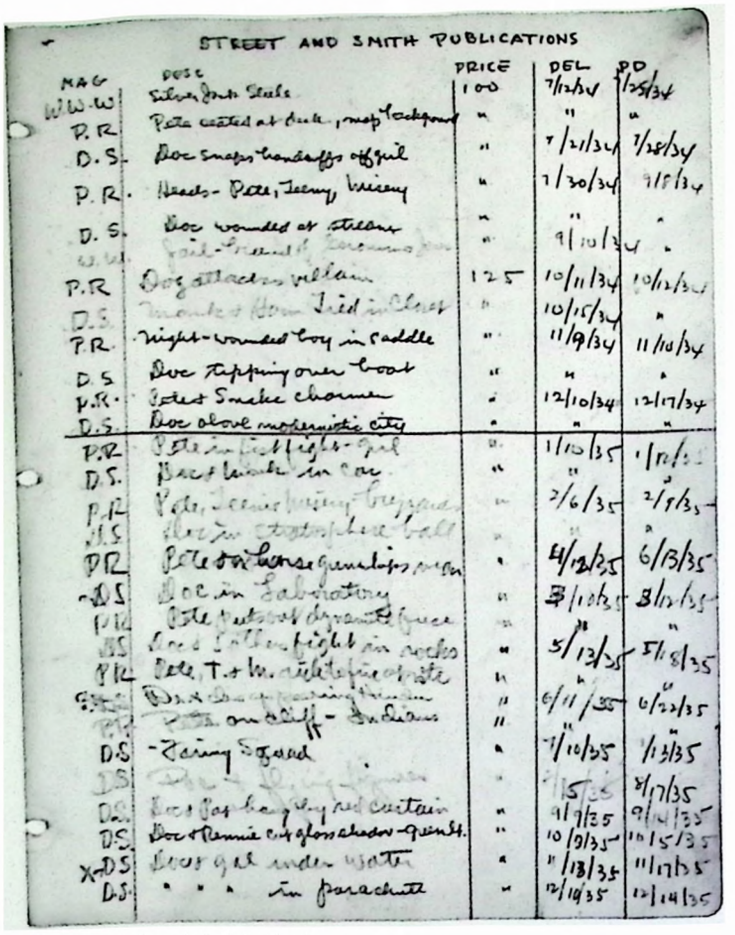
Original cover for *Dime Western Magazine*, March 1934. Oil on canvas, 34" x 24". Photograph courtesy of Heritage Auctions, HA.com

Original cover for *Dime Western Magazine*, April 1935. Oil on canvas, 34" x 24". Photograph courtesy of David Saunders

Original cover for *Pete Rice Magazine*, April 1934. Oil on canvas, 34" x 24". Photograph courtesy of Illustration House, Inc.



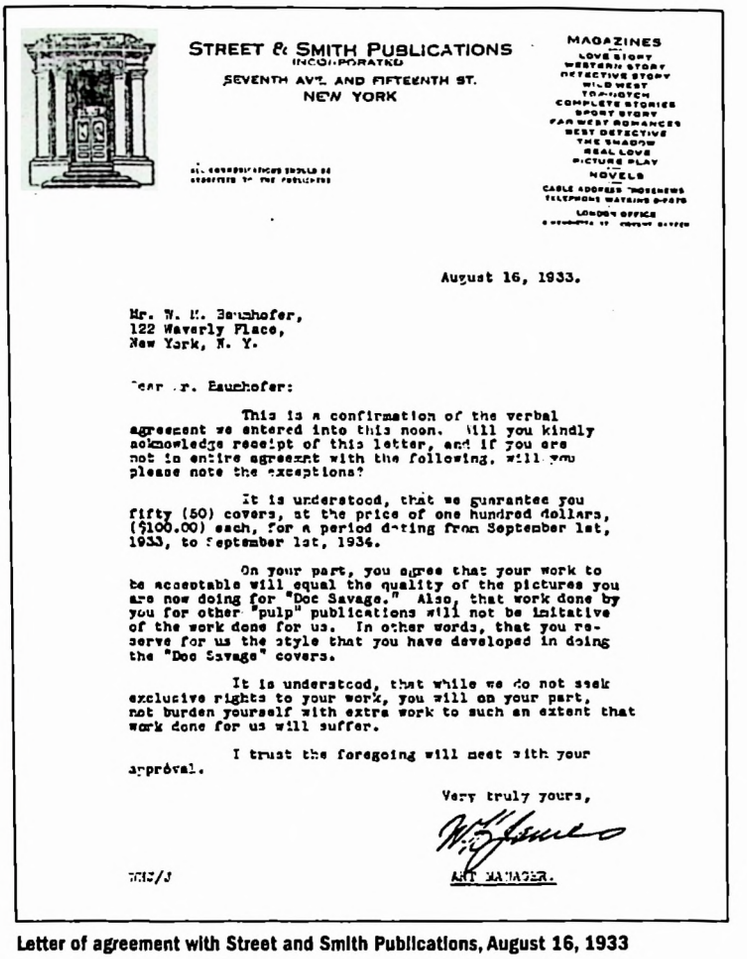
Original cover for *Dime Western Magazine*, January 1938. Oil on canvas, 34" x 24". Photograph courtesy of David Saunders



STREET AND SMITH PUBLICATIONS

MAG	DOSE	PRICE	DEL	PD
W.W.W	Silver Jack Steele	100	7/12/34	7/25/34
P.R	Pete created at desk, map background	"	"	"
D.S.	Doc snaps handcuffs off girl	"	7/21/34	7/28/34
P.R.	Heads - Pete, Teeny, Misery	"	7/30/34	8/15/34
D.S.	Doc wounded at stream	"	"	"
	[illegible]	"	9/10/34	"
P.R	Dog attacks villain	125	10/11/34	10/12/34
D.S.	[illegible] Died in Chest	"	10/15/34	"
P.R.	Night - wounded boy in saddle	"	11/9/34	11/10/34
D.S	Doc tipping over boat	"	"	"
P.R.	Giant Snake charmer	"	12/10/34	12/17/34
D.S	Doc above modernistic city	"	"	"
P.R	[illegible]	"	1/10/35	1/10/35
D.S.	Doc tied in car	"	"	"
P.R	[illegible]	"	2/6/35	2/9/35
D.S	[illegible]	"	"	"
P.R	Pete on horse [illegible]	"	4/12/35	6/13/35
D.S	Doc in Laboratory	"	3/10/35	3/15/35
P.R	Pete [illegible]	"	"	"
D.S	Doc [illegible] in rocks	"	5/13/35	5/18/35
P.R	Pete, T + M. [illegible]	"	"	"
[illegible]	[illegible]	"	6/11/35	6/22/35
	[illegible] - Indians	"	"	"
D.S	- Teeny Injured	"	7/10/35	7/13/35
D.S	[illegible]	"	7/15/35	8/17/35
D.S.	Doc [illegible]	"	9/7/35	9/14/35
D.S.	Doc Ramie [illegible]	"	10/9/35	10/15/35
X-D.S	Doc [illegible]	"	11/13/35	11/17/35
D.S.	" " in parachute	"	12/10/35	12/14/35

A page from Baumhofer's log book



STREET & SMITH PUBLICATIONS
INCORPORATED
SEVENTH AVE. AND FIFTEENTH ST.
NEW YORK

MAGAZINES
LOVE STORY
WESTERN STORY
DETECTIVE STORY
WILD WEST
TOP-NOTCH
COMPLETE STORIES
SPORT STORY
FAR WEST ROMANCES
BEST DETECTIVE
THE SHADOW
REAL LOVE
PICTURE PLAY
NOVELS

CABLE ADDRESS [illegible]
TELEPHONE WATKINS 9-0070
LONDON OFFICE

August 16, 1933.

Mr. W. H. Baumhofer,
122 Waverly Place,
New York, N. Y.

Dear Mr. Baumhofer:

This is a confirmation of the verbal agreement we entered into this noon. Will you kindly acknowledge receipt of this letter, and if you are not in entire agreement with the following, will you please note the exceptions?

It is understood, that we guarantee you fifty (50) covers, at the price of one hundred dollars, ($100.00) each, for a period dating from September 1st, 1933, to September 1st, 1934.

On your part, you agree that your work to be acceptable will equal the quality of the pictures you are now doing for "Doc Savage." Also, that work done by you for other "pulp" publications will not be imitative of the work done for us. In other words, that you reserve for us the style that you have developed in doing the "Doc Savage" covers.

It is understood, that while we do not seek exclusive rights to your work, you will on your part, not burden yourself with extra work to such an extent that work done for us will suffer.

I trust the foregoing will meet with your approval.

Very truly yours,

WHB/J

ART MANAGER.

Letter of agreement with Street and Smith Publications, August 16, 1933

which was considerable. I won prizes as a letterer long, long ago. Even did a whole damn architectural diploma in pseudo-Greek lettering, designs and all like that there. Carl became a commercial artist and then tried selling other artist's work. Eventually he disappeared from my life."

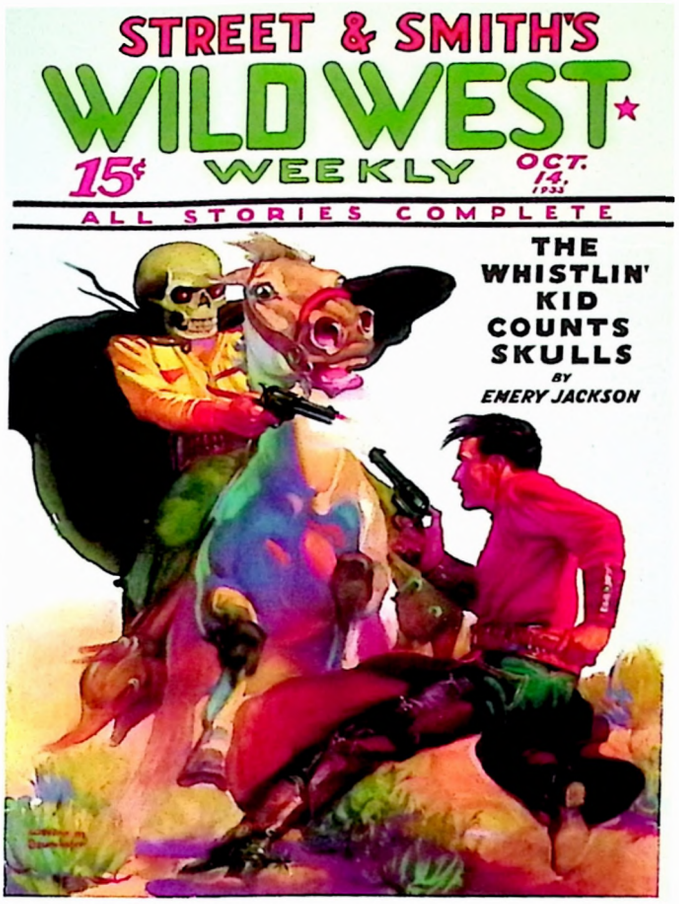
Since Carl Hewitt was living with the artist, he was obviously the most convenient model. For the sake of variety, however, Baumhofer had to use other models as well. "As far as I can remember, Bill Cuff also posed for Pete Rice, and his pals Misery and Teeny, too. He also posed for Doc's five aides. I don't know how I turned out the volume of paintings that I did, except I was young and feisty. There was one month when I was pretty rushed and Doc Savage, Pete Rice, and a character I did regularly for *Wild West Weekly* magazine, Silver Jack Steele, all bore a startling resemblance to each other. After a short talk with the Art Director, I never repeated that mistake!"

Walter's older brother, Richard Baumhofer, had followed their father's original profession as an accountant. He worked for a Brooklyn branch of the Standard Oil Company. That same family trait of efficient record keeping is reflected in the artist's habit of maintaining a detailed logbook of business transactions. His ledger was composed of itemized notes in chronological order, divided into separate columns for magazine title, publisher's name, price, date of delivery, as well as date of receipt of payment. Although most professional artists did not keep such thorough accounts, this was a practical way to keep track of payments in an industry with a reputation that was notoriously unreliable. Most fans of pulp magazines would be astonished to see Baumhofer's logbook entries for Street & Smith in 1934, with itemized payments of $100 for every historic cover. Over the next 43 months, Walter Baumhofer painted the first 43 covers of Doc Savage.

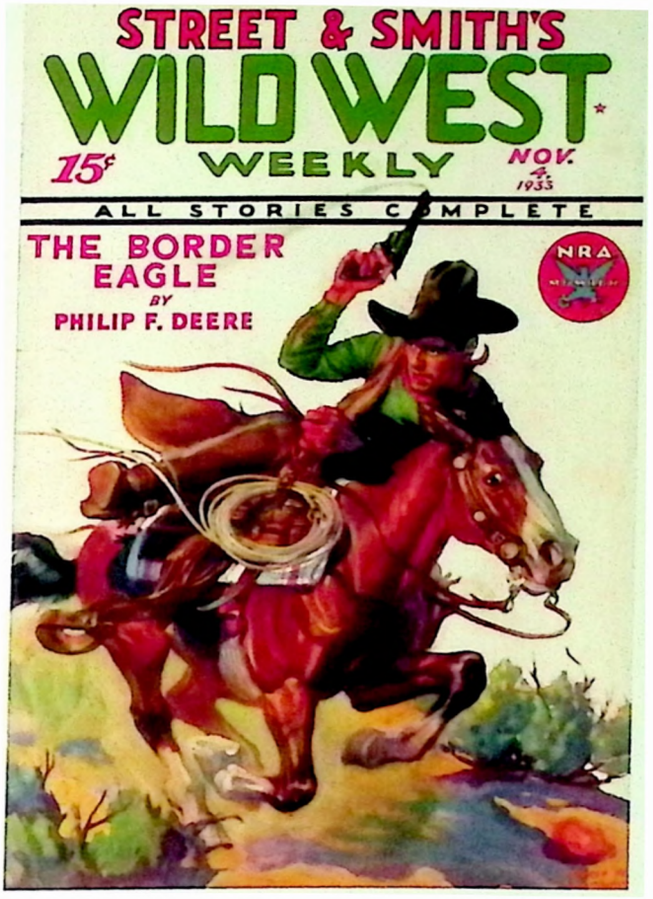
HARRY STEEGER AND POPULAR PUBLICATIONS

While under his first annual contract with Street & Smith, the artist was approached by the owner of Popular Publications, Harry Steeger (1903-1990), with a request to paint covers for his magazines *Dime Western*, *Dime Detective*, and *Dime Mystery*. Steeger offered him $150 for each cover. This new opportunity was a blessing as well as a burden. There was no exclusivity clause in his agreement with Street & Smith, so he did remain a freelance artist, but in order to compel him to maintain high standards he had promised that, "The artist will, on his part, not burden himself with extra work to such an extent that work done for us will suffer." According to the artist, "Steeger sent his editor down to my studio in Greenwich Village to try to cajole me to do covers for Popular. I told him I'd have to take it up with Street & Smith. The editor there was very decent about it and said, 'Sure, as long as you work in a different style,' which I did—somewhat less detailed and splashier and looser than for Street & Smith."

Perhaps the most striking example of Baumhofer's use of an alternate style for Popular Publications is the cover he



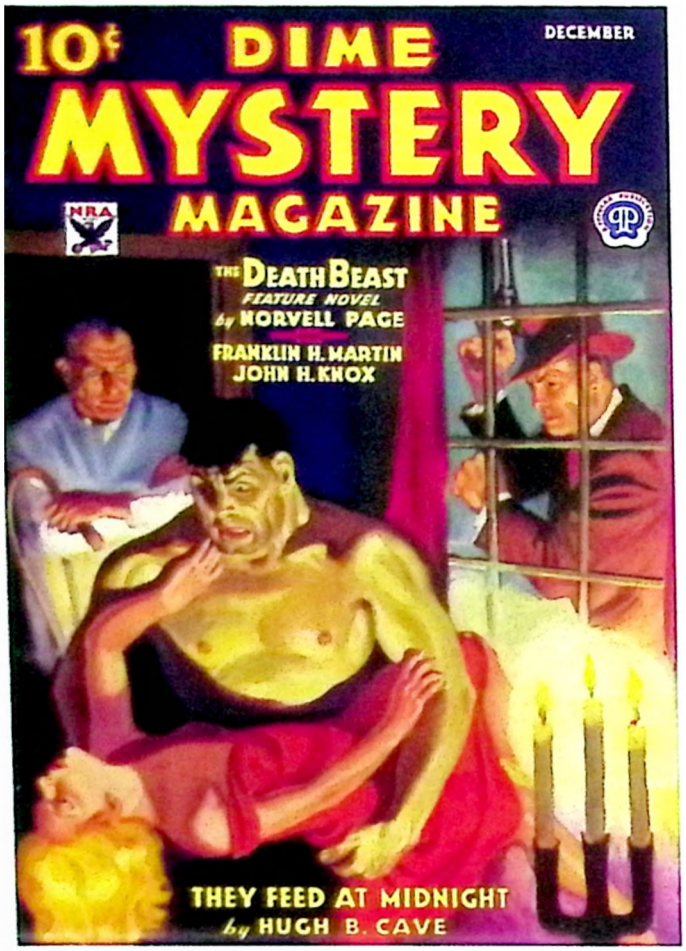
Wild West Weekly, October 1933



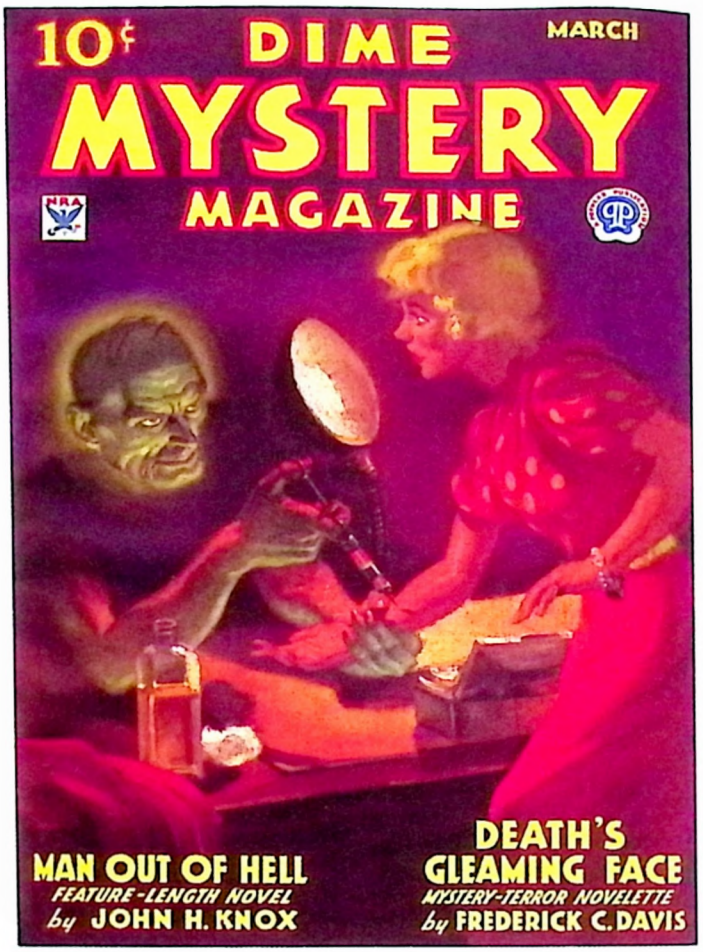
Wild West Weekly, November 1933

Wild West Weekly, March 1934

Preliminary study for *Wild West Weekly*, March 1934. Graphite on paper



Dime Mystery Magazine, December 1933



Dime Mystery Magazine, March 1934

Dime Mystery Magazine, September 1934

Dime Mystery Magazine, February 1935

10¢ DIME DETECTIVE MAGAZINE
TWICE A MONTH
DECEMBER 15TH
THE RED WIZARD by T. T. FLYNN
LEAVE IT TO CARDIGAN by FREDERICK NEBEL
ERLE STANLEY GARDNER
CARROLL JOHN DALY

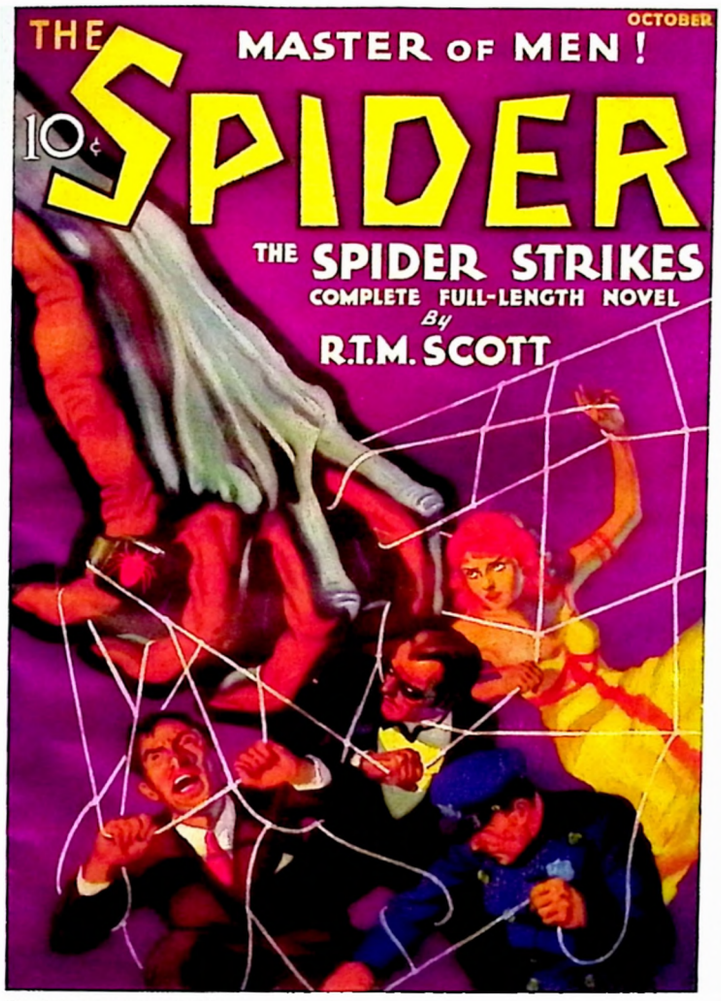
Dime Detective Magazine, December 15, 1934

Dime Detective Magazine, March 15, 1935

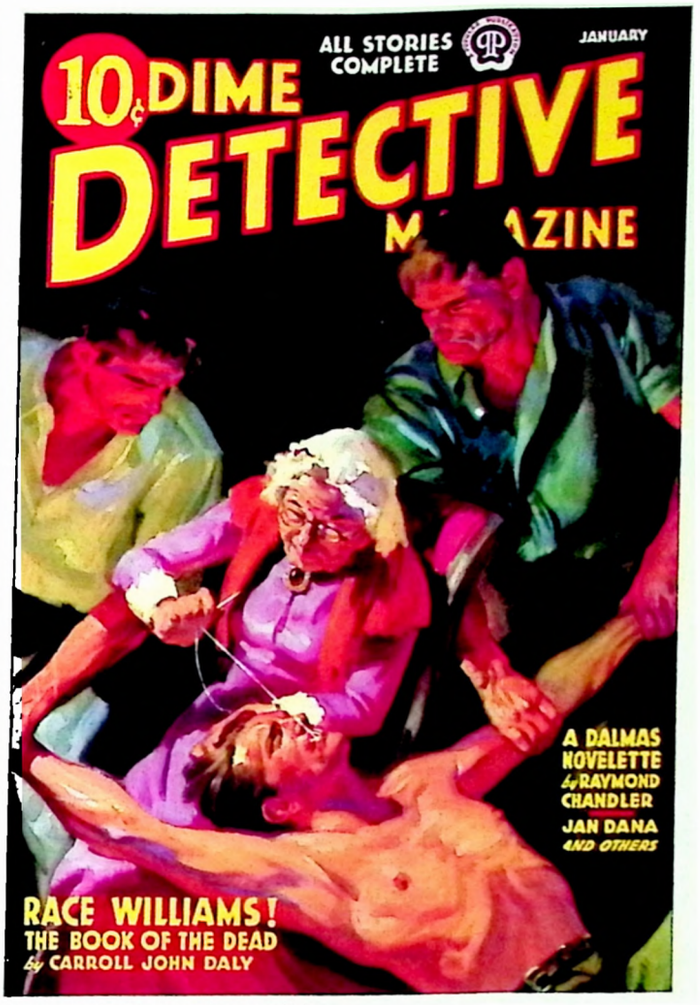
Dime Detective Magazine, May 15, 1935

Dime Detective Magazine, February 1, 1935

Original cover for *Doc Savage*, May 1934. Oil on canvas, 34" x 24". Photograph courtesy of Illustration House, Inc.



The Spider, October 1933



Dime Detective Magazine, January 1938

painted in 1933 for the first issue of *The Spider*. This classic pulp cover has a curious mixture of traditionally narrative painting with powerful elements of graphic design. It features a gigantic clutching hand against a solid purple background, with a stylized "web" of flat white lines entangling four type-cast characters—the cop, the damsel, the villain, and the hero. This innovative pulp cover is a hybrid mixture of graphic design and representational painting, which reflects the striking qualities of poster design that were so pronounced in the artist's earlier cover paintings for Harold Hersey.

Harry Steeger fell in love with the art of Walter Baumhofer. In Steeger's own words, "He was recognizably head and shoulders above his talented colleagues." According to John Gould, "In Harry Steeger's eyes, Walter Baumhofer could do no wrong!" Although there may be a note of fraternal jealousy in his statement, Gould had also benefited by an exceptional long-term agreement with Harry Steeger, who promised him a guaranteed annual income in exchange for exclusive loyalty. Over the next four years, Baumhofer painted over 81 covers for Popular Publications. His work appeared on *Dime Western, Dime Mystery, Dime Detective, Detective Tales, 10-Story Western, New Western, 44. Western, Adventure, Star Western,* and *Big-Book Western*. According to Baumhofer, "Harry Steeger was a very charming man. Every time I delivered a cover, we would play ping-pong. I thought I was a pretty fair player, but he beat me practically every time, which I ascribe to his having an education at university. It wasn't a case of my losing on purpose, either. He was just damn good. Steeger was able to sucker me into doing work for gratis. I know just how he did it—he knew I liked it! He paid me $150 for *Adventure* covers when he was paying me $275 for all the *Dime Detectives*, but he could get away with this because he knew I liked doing them."

Baumhofer's mother poses

One of his most memorable paintings for Popular appeared on *Dime Detective*, and featured a sinister gang leader of the "Ma Barker" type sewing up the lips of a tormented snitch. This astounding image is both horrifying and humorous. But the greater significance of its playful side is revealed by the fact that the artist based the "Gangland Granny" on a reference photo of his own mother.

This arrangement of his mother's pose for a macabre reference photo points out another interesting part of his creative approach to illustration. Unlike most earlier pulp artists, Walter Baumhofer intentionally composed his scenes with the theatrical flair of a Hollywood cameraman. He realized the role of the illustrator in the pulp industry was somewhat analogous

Adventure, July 1934

Baumhofer poses for a reference photo

to the graphic role of the cinematographer in Hollywood. The same action-packed literature that energized pulp magazines was also used in Hollywood movies, serials, and radio shows. In fact, the same authors worked for all four venues. Artists faced special challenges to visualize stories of action and suspense. Finding a camera shot that would fascinate a movie audience required a directorial skill that was similar to composing a sensational pulp cover.

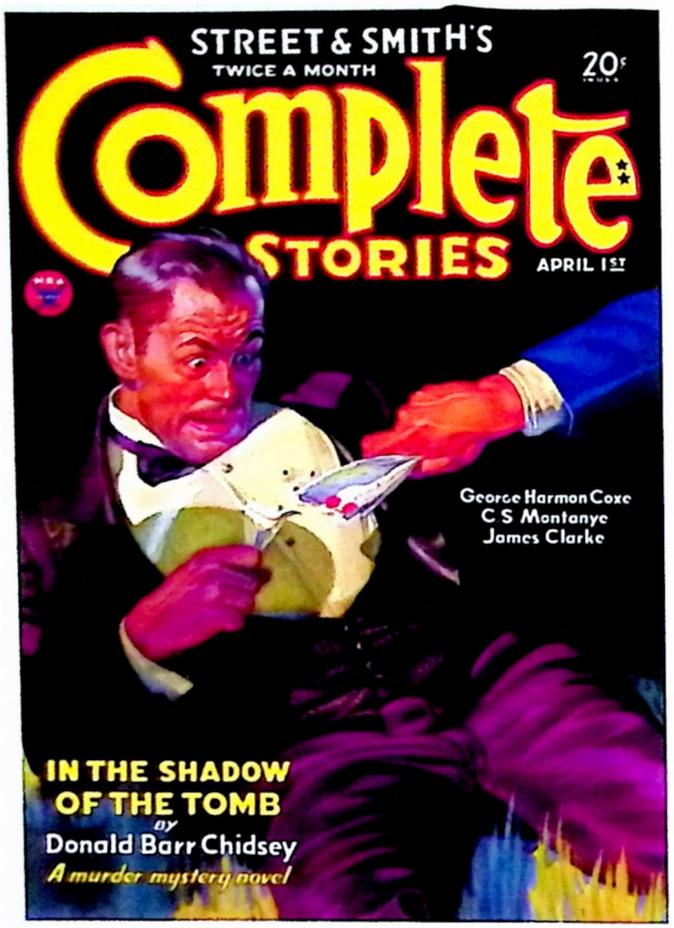
Baumhofer was born with a natural talent for showmanship. In his earliest self-image, he saw himself as "a child prodigy" playing his violin under a spotlight on a concert hall stage. That theatrical aspiration of his youth was finally validated in his virtuoso staging of costumed actors in dramatic scenes for reference photos. He shot hundreds of such photos, and most of them were carefully preserved. While studying this archive it becomes clear that he was his own most-accommodating model, because he is the star in most of the photos. He enjoyed posing in costume with props and theatrical lighting, but more importantly, he made a genuine effort in each photo to impersonate a dramatic character with an evocative facial expression that makes the imaginary scene come alive. That is good acting and good directing.

Warner Oland reference photo

While painting pulp covers for Popular Publications in his free time from Street & Smith, there was little time to waste on hired models. So instead he used his wife, parents, friends, and neighbors to pose for reference photos. According to the artist, "Anything to save money!" He also used promotional stills of famous Hollywood actors such as Boris Karloff and Bela Lugosi for examples of sinister villains. He used a publicity photo of Warner Oland in the role of *The Insidious Doctor Fu Manchu* for his July 1934 cover of *Adventure*.

By comparing reference photos with preliminary sketches and final paintings, it becomes clear that there is no one-to-one correlation between the photos and his final works. If there were, it would be a sure sign of having mechanically transferred or traced the photograph. Instead, Baumhofer used photos as basic structural guidelines for his interpretative drawing skill. Every person draws in a distinctive way that is just as unique as their own handwriting. For this reason, many artists prefer to draw free-hand in order to cultivate a unique style, rather than rely on mechanical means to transfer lifeless design info from a photograph. According to the artist, "Someone once said about my work, and they put it so beautifully, that I was painting a scene that came from

Original cover for *Adventure*, January 1, 1935. Oil on canvas, 34" x 24". Photograph courtesy of Illustration House, Inc.



Complete Stories, April 1934

Adventure, March 1935

Dime Mystery Magazine, April 1935

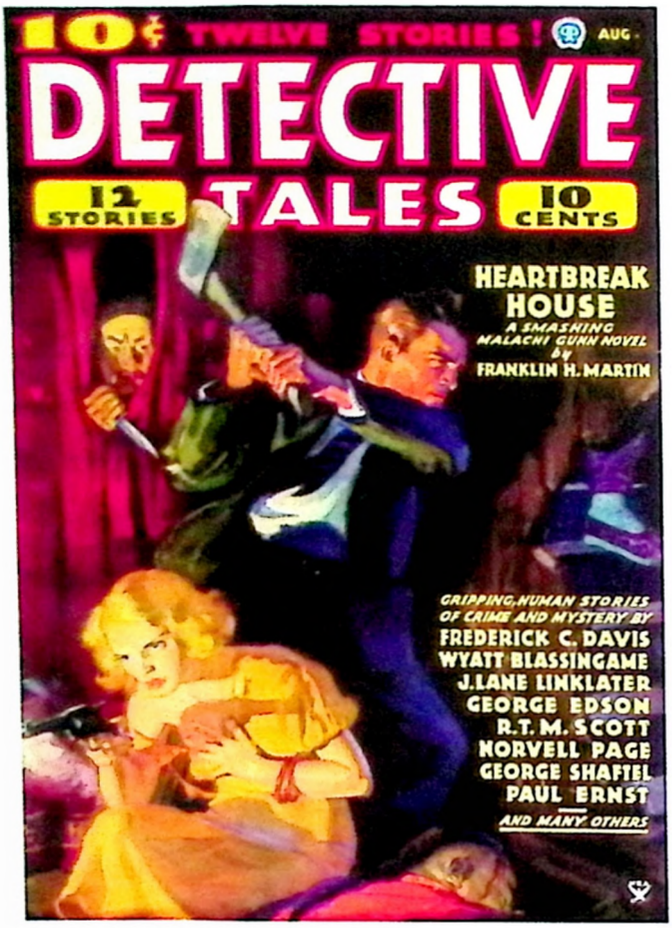
Doc Savage, April 1935

Dime Mystery Magazine, May 1935

Adventure, June 15, 1935

Dime Detective Magazine, June 1, 1935

Doc Savage, July 1935

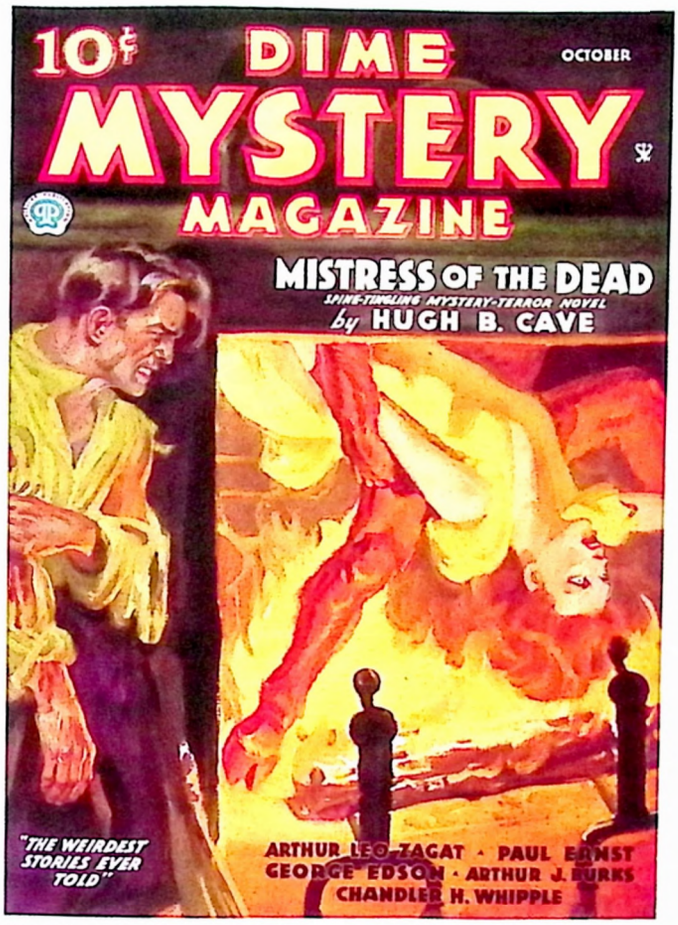


Detective Tales, August 1935

Dime Mystery Magazine, August 1935

Dime Detective Magazine, September 1935

Dime Mystery Magazine, September 1935



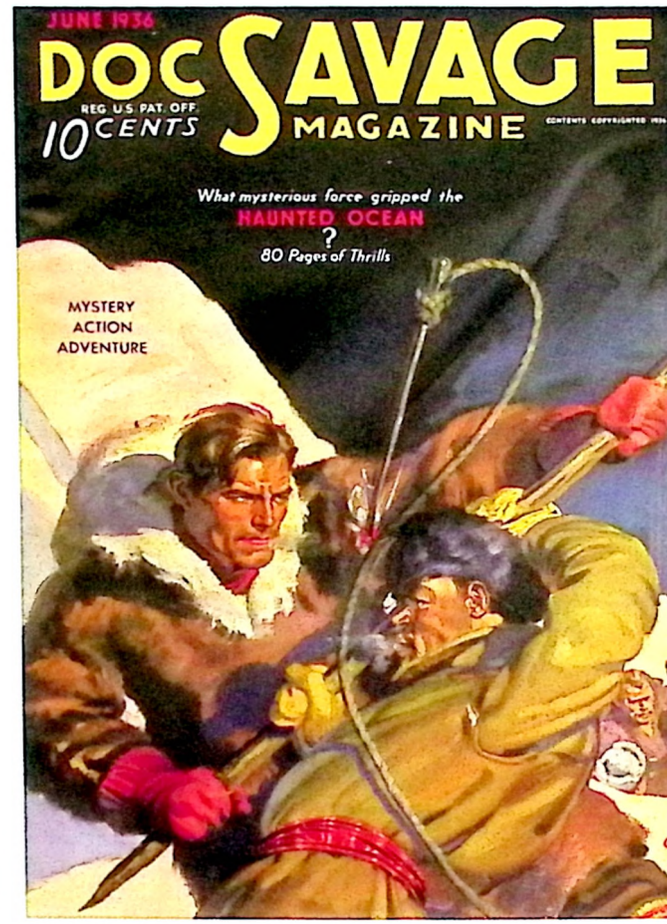
Dime Mystery Magazine, October 1935

Dime Mystery Magazine, November 1935

Dime Mystery Magazine, December 1935

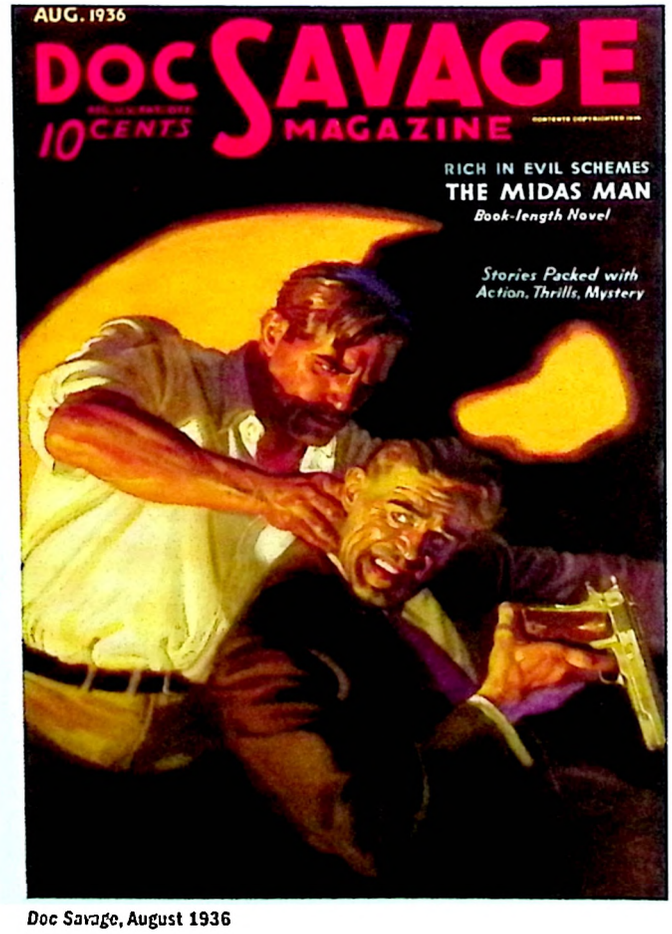
Doc Savage, December 1935

Doc Savage, March 1936



Doc Savage, June 1936

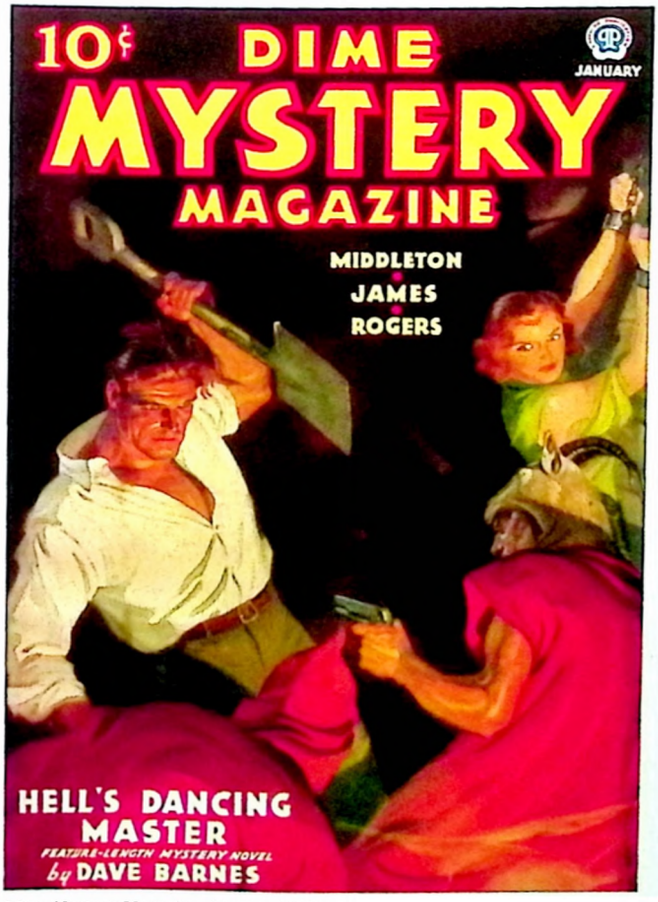
Doc Savage, July 1936



Doc Savage, August 1936

Dime Mystery Magazine, June 1936

Dime Detective Magazine, August 1936



Dime Mystery Magazine, January 1937

Adventure, April 1940

Dime Western Magazine, July 1938

Study for *Dime Western Magazine*, July 1938. Graphite on paper

Study for *Dime Western Magazine*, August 1938. Graphite on paper

Dime Western Magazine, August 1938

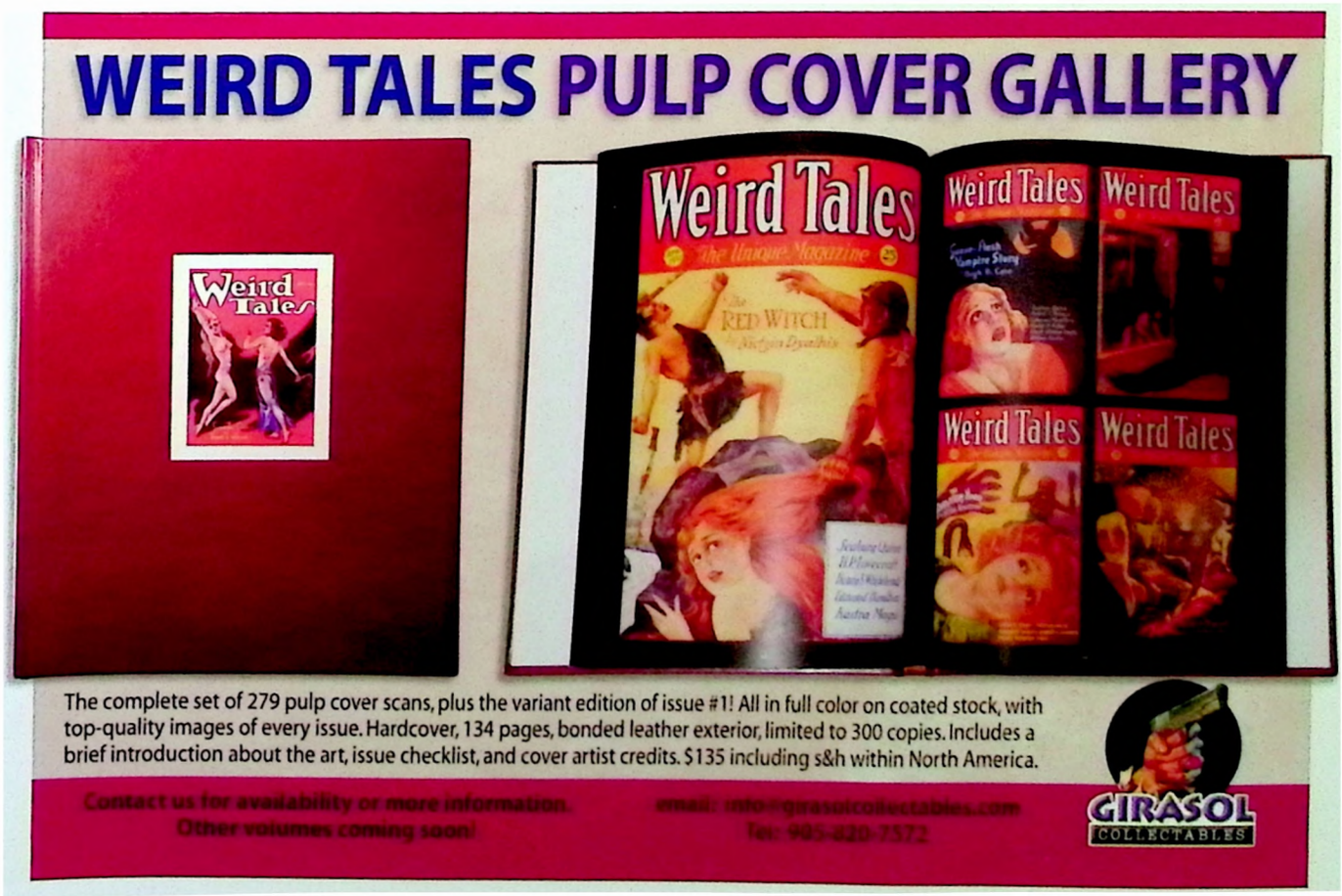
'inside one's own heart and consciousness.' They were quite right. I wanted a feeling rather than an exact location."

Another outstanding quality in Baumhofer's work is the authenticity of his details. If he envisioned a scene that needed a Winchester, he would find one and make careful studies. A second-rate artist might simply swipe a generic "rifle" from some other pulp cover. In his pursuit of authenticity, Baumhofer visited locations that were featured in his paintings, such as hospitals, castles, ships, and prisons, to make snapshots and sketches as reference material. Although pulp covers were mainly designed to be striking images, the detail in Baumhofer's work was grounded in his sincere visual curiosity, which gave his work authenticity. In fact, his details were so convincing they were probably a big reason why so many other pulp artists copied his work. All art is based on an accumulated tradition of visual language. Baumhofer was always ready to admit his great admiration for the work of N. C. Wyeth (1882-1945), Dean Cornwell, and Pruett Carter. But he would have never been satisfied to make lazy paintings that were only based on swipes of other artists' work. His mind was too inquisitive and his hand was too expressive.

According to Norman Saunders (1907-1989), "I have admired Walt for many years. I think he was one of the greatest pulp artists that ever existed. He was one of the very first to respect the pulp magazines and his own product to the extent that he always painted from live models. Prior to Walt, the average pulp cover painter used old scraps and clips from pictures to produce a cover. There were a few exceptions, but very few. Walt had a male model that he employed at a weekly wage for a number of years. It was the magazine *Doc Savage* that gave him the opportunity to turn out a class 'A' cover, and he made the most of it. He really hit his stride when Steeger hired him for Popular Publications' Western, mystery, and dime covers, He really turned them out, all good covers, along with a number of really excellent ones."

ON TO THE SLICKS

In 1935, Walter Baumhofer began to sell black-and-white painted story illustrations to *Liberty* magazine for $300, while Street & Smith had only raised his pay for covers to $125. Harry Steeger put his money where his mouth was, and paid $275 for each Baumhofer cover. By the summer of 1936, he was getting so many higher-paying assignments from Popular and general interest magazines that he stopped working for Street & Smith. According to the artist, "In 1936, I was turning out lord-knows-how-many illustrations for *Liberty*, along with work for Street & Smith and Popular." As his logbook entries for 1936 show, his total annual earnings from Street & Smith were only $750, while at the same time *Liberty* had paid him $5000. By 1937, the artist had shifted his attention to the slick magazine market. Although his former editors in the pulps were happy to consider any further covers he might choose to offer, there was no logical motive or financial need for him to go back to working for the pulps. Nevertheless, it is interesting that Baumhofer continued to create several additional pulp covers for Popular. These later works suggest that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Original story illustration for *Liberty* magazine, 1936. Oil on canvas, 24" x 42". Photograph courtesy of Heritage Auctions, HA.com

Original story illustration for *Liberty* magazine, 1936. Oil on canvas, 24" x 42". Photograph courtesy of Heritage Auctions, HA.com

his creative mind continued to invent fascinating compositions in the pulp "vernacular," even after he had left the field, and apparently some of those ideas were just too inspiring to ignore. The artist said, "Illustrating pulp magazines was demanding work. Sure, it was demanding, but it was FUN. We were paid while we learned to paint. Was I happy with my work? You're damn right. I wouldn't want any other job. I usually did two paintings a week. Ten-hour days, seven days a week. It was a splendid training ground."

Although freelance illustration in the pulp magazine field was terrifically competitive, many of the top artists forged lasting bonds of camaraderie. Along with Rudy Belarski, H. Winfied Scott, Norman Saunders, Dave Berger, and John Gould, his friends from the pulps also included R. G. Harris (1911-2007), Tom Lovell (1909-1997), William Reusswig (1902-1978), John Falter (1910-1982), Rafael DeSoto (1904-1992), Gerard Delano (1890-1972), and Nick Eggenhoffer (1897-1985).

In 1939, Baumhofer joined the American Artists agency, which was owned and operated by Celia Mendelsohn and her brother Sidney Mendelsohn at 67 West 44th Street in midtown Manhattan. They represented many important freelance artists, such as Tom Lovell, John Clymer (1907-1989), Walter Beach Humphrey (1892-1966), Robert G. Harris, and Ernest Chiriacka (1913-2010). The Mendelsohns provided an important trustworthy middle ground between the conflicting needs of independent artists and their corporate clients. Over the next three decades they sold over 700 Baumhofer illustrations to national circulation magazines. His work appeared in *American Family, American Legion, American Magazine, American Weekly, Chatelaine, Collier's, Cosmopolitan, Country Gentleman, Country Home, Esquire, Everywoman's, Farm Journal, Ladies' Home Journal, Liberty, Life Story, Main Street, McCall's, Reader Digest, Redbook, This Week, Today's Woman, Woman's Day,* and *Woman's Home Companion.* He also illustrated advertisements for Lucky Strike, U.S. Steel, General Foods, Seagram's Whiskey, Maxwell House, Nucoa, and Beauty-Rest.

According to the artist, "My favorite thing to do is painting. When I am not painting I spend my time sketching. I also like to travel and make sketches and take photos. Photography is almost as much fun as painting, but even more work. My greatest ambition is to finish a picture far enough in advance of a deadline to see what it looks like before it appears irrevocably in print. Painting is my favorite work and it's also my favorite hobby. Where does a man go, whose work and hobby are one and the same, for a nice quiet nervous breakdown?"

Although Walt and Rita remained extraordinarily playful for the rest of their lives, by 1939 they were no longer "promising youths." They left the bohemian community of Greenwich Village and moved to the middle-class neighborhood of Washington Heights in upper-

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Original story illustration for *The American Magazine*, 1939. Oil on canvas, 25" x 23". Photograph courtesy of Heritage Auctions, HA.com

Original story illustration for *Liberty* magazine, 1938. Oil on canvas, 23" x 39". Photograph courtesy of Heritage Auctions, HA.com

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Original illustration for *Woman's Home Companion*, 1940. Oil on canvas, 27.75" x 13.5". Photograph courtesy of Heritage Auctions, HA.com

most Manhattan at 70 Park Terrace West, which is near 216th Street and Broadway. They both pursued their respective professional careers, but by this time their roles had reversed. The Art Deco style of Alureda's work had grown out of fashion and Walter was the major breadwinner in the family. They had no children. Alureda's mother died at the age of 60 on February 25, 1939. Walter's mother died at the age of 68 on June 30, 1940.

In 1941, when asked by a reporter whether the author or the editor suggested how he should illustrate a story, Baumhofer explained, "I will be given a manuscript of a story and I may read it and re-read it a dozen times before I reach a determination as to the parts or characters to be portrayed." The artist's enthusiasm for this profession is reflected in a further comment, "I think that despite the fact we have had magazine illustrations in color for several years, the industry is still in its infancy."

Twenty years earlier, as a promising teenager, he told a reporter, "I haven't made up my mind whether I will follow art or writing. I think it will probably be art. I'm very much interested in poster advertising. One seems to have accomplished so much when his work is displayed throughout the city." By 1942, he had indeed accomplished his dream and was a celebrated commercial artist. Unfortunately, he arrived at this pinnacle at the very moment when the industry had begun to decline. Instead of basking in public acclaim, he was constantly challenged to outshine more established competitors.

In the past, when he worked for the pulps, Baumhofer faced overwhelming pressure from the demanding production schedule. He survived this pressure by exercising an instinctual dramatic flair that sprang naturally from his heart and soul, which helped his work to excel under such conditions. He also faced high pressure in the slicks, but it came mostly from nit-picking editorial oversight. This sort of pressure could not be alleviated by an instinctual flamboyant spontaneity. If anything, it required the opposite skill—infinite diplomatic patience, and a supernatural foresight to anticipate possible objections from a team of marketing

Actor James Garner poses for a reference photo, 1954

The American Magazine, February 1955

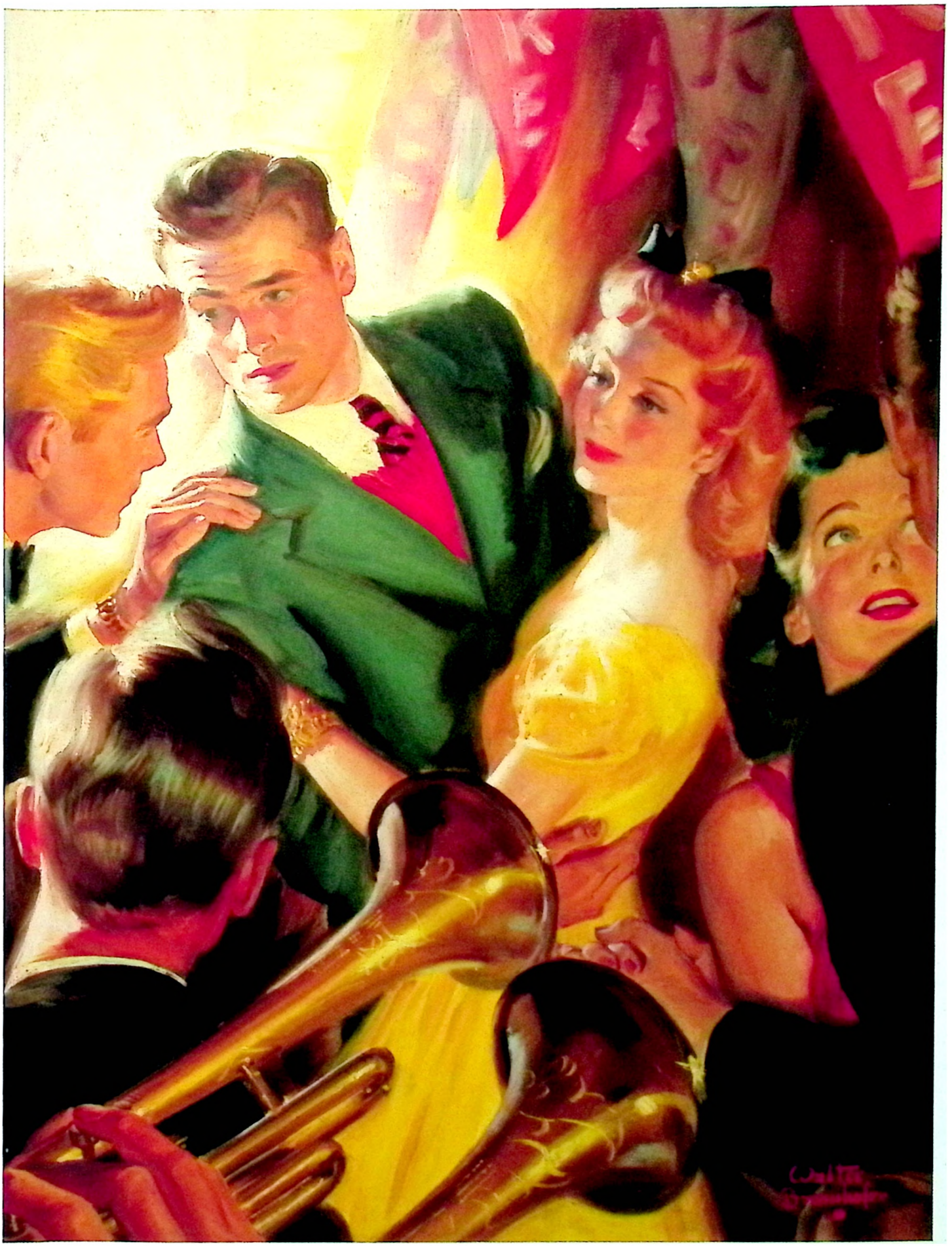
experts. There was plenty of room for individuality among slick magazine illustrators, but there was one thing they all had in common: they had to design their work for a media that was entirely fueled by the national advertising industry. This meant that slick magazine illustrators had to help readers to visualize a subject in a way that would not offend anybody, because high-paid representatives of touchy advertisers were watching all the time to protect their client's good names from anything that anyone might find offensive. As Picasso once said, "The only thing in the world that is not offensive to anybody is mediocrity." Slick artists were inhibited from spontaneity by the fundamental criteria to avoid any hint of offensiveness. This was not the case in the pulps, which may explain why they were so sensationally expressive.

When Baumhofer worked as a pulp artist, he was only required to invent an exciting scene in a generic setting that reflected the genre of the magazine, such as "Detective," "Western," or "Horror." A slick magazine illustrator had to depict the specific location, characters, and details described in a story. So his work for the mainstream media was more carefully researched, thoughtfully composed, and meticulously painted. This was partly why slick illustrators were better paid.

Baumhofer began each project with several pencil sketches drawn on transparent paper, which were shown to the client by the Mendelsohns, after which a written response of constructive suggestions was mailed to the artist. He then drew the suggested revisions on additional overlapping layers of transparent paper that were all taped together. To reach an approved design, the artist might accumulate a stack of ten layered revisions. This approach to creating an illustration was generally derided as "art by committee."

After winning approval of his preliminary design, Baumhofer would stage an elaborate photo shoot. His bigger budget permitted him to hire professional models and actors, such as James Garner and John Forsythe, who gave his characters a more sophisticated theatrical quality. He shot many photos, and drew many studies. During this stage of

Original illustration for *Woman's Home Companion*, 1940. Oil on canvas, 42" x 32". Photograph courtesy of Heritage Auctions, HA.com



Original story illustration for *This Week* magazine, 1942. Oil on canvas, 32" x 23". Photograph courtesy of Heritage Auctions, HA.com

Original illustration for *Woman's Home Companion*, June 1940. Oil on canvas, 23" x 35.5". Photograph courtesy of Heritage Auctions, HA.com

the process, the artist might be asked to make major changes or several small refinements. Even after the final painting of a fully approved design was delivered, there was still an unpleasant tendency of art directors to demand additional revisions. The Mendelsohns mediated this dialogue through correspondence, such as the following typical example: "Dear Mr. Baumhofer, The completed painting has been inspected by the committee and they would like to have a few corrections. Move the gun down slightly. Remove the smoke around the dog's head and instead show steam spraying out from the bear's head. Add an upper canine tooth in the dog's mouth. Shorten the bear's jaw by removing some of the excess lower lip. The bear cub on the ground should have a more animated expression. The towels on the clothesline should be grayed up a little. That's it. The art director would like you to make these few changes and have it back in two days. Thank you." Commercial artists needed to tolerate such intrusive micromanagement by anxious middlemen and marketing experts if they wanted to survive the brutal business world of slick magazines.

By 1942, Baumhofer was a genuine force in the big league of American illustration art. He was competing for jobs with the best in the business. The only difference between him and artists like Norman Rockwell, Dean Cornwell, and Al Dorne (1904-1965), was they were all more experienced, more accomplished, more celebrated, and commanded higher prices. Nevertheless, he held his own and established a significant reputation in the mainstream of American master illustrators. He joined the Society of Illustrators, which is still located in the same charming townhouse at 128 East 63rd Street, on the posh Upper East Side of Manhattan, where he rubbed elbows with the most celebrated artists, and perhaps even more importantly, the most powerful art directors in the industry.

During the month of December 1943, Walter Baumhofer had a one-man show at the Society of Illustrators. According to the artist, "Over a hundred people attended, and the punch was marvelous. I particularly remember Otto Soglow (1900-1975) being there, but he was present almost as much as Arthur "Brownie" Brown (1881-1966). Rube Goldberg (1883-1970). I also remember the Broadway impresario Billy Rose, of the 1939 World's Fair Aquacade fame, coming to the opening—in a cloak, yet! He made one fast sweep of the room.

Original story illustration for *The American Magazine*, October 1952. Oil on canvas, 20" x 16". Photograph courtesy of Heritage Auctions, HA.com

Original story illustration. Oil on canvas, 28" x 22". Photograph courtesy of Heritage Auctions, HA.com

Original story illustration. Oil on canvas, 21" x 20.5". Photograph courtesy of Heritage Auctions, HA.com

ABOVE: Charcoal portraits of servicemen made by Walter Baumhofer during WWII

Original story illustration. Oil on canvas. Photograph courtesy of Illustration House, Inc.

I often wonder whether he saw any of the paintings. Our friend Eleanor Holm, the famous Olympic swimmer and entertainer, was his wife at that time, so she must have pressured him into showing up. He wore a cloak like 'The Shadow,' believe it or not. It was a smashing success, if I do say so myself."

During WWII, he was 38 years old and missing parts of three fingers on his left hand, so he was exempt from military service. Thanks to the patriotic leadership of Charles Dana Gibson and James Montgomery Flagg (1877-1960), the Society of illustrators organized a nationwide program in conjunction with the U.S.O. to mobilize 400 volunteer artists to visit veterans hospitals to draw portraits of wounded servicemen. This program was a miraculous and heart-warming success. Doctors and nurses discovered that the wounded soldiers experienced improved self-esteem after posing for a portrait sketch by a famous magazine artist. A free photo-static copy of each drawing was mailed home to the serviceman's grateful family, so the program did wonders for wartime morale. Walter Baumhofer was proud to serve in this program, and drew hundreds of portraits during his visits to recovery wards in several NYC hospitals, as well as a trip to the Marine Corps Hospital at Camp Lejeune in North Carolina . It is estimated that U.S.O. artists drew over four million portraits of recovering servicemen.

Walter Baumhofer, 1948

On September 1, 1944, Walter and Alureda bought a $6000 house at 56 School Street in Northport, NY, on Long Island. It was a Dutch Colonial home, built in 1898, surrounded by trees, where they lived for the rest of their lives in the comfort of upscale suburbia. According to the artist, "Sometimes I like to lie in my hammock in the back yard. It might seem like I am lounging around, but I am concentrating on painting. Although there is no painting, no easel, no brushes, no paints. What I am doing is THINKING, the toughest part of the whole creative process. After recharging my batteries in this manner, I go back to work."

After WWII, everything changed while civilization underwent critical reconstruction. Along with politics, commerce, labor relations, and civil rights, tastes in popular culture also changed. The post-war years saw a consolidation of world-wide industrial interests. Increased mass production demanded more efficient mass marketing. At that time, magazines were still the major mass media for delivering national brand advertising.

Walter's father died at the age of 78 on July 11, 1949. Alureda's stepfather died at the age of 62 on November 15, 1952.

Original story illustration. Oil on canvas, 22" x 32". Photograph courtesy of Heritage Auctions, HA.com

Original story illustration for *This Week*, 1942. Oil on canvas, 21" x 33". Photograph courtesy of Heritage Auctions, HA.com

In 1952, Walter Baumhofer earned $18,000 with the American Artists agency. This was his highest annual income. The artist playfully attributed his success in this field to the fact that he "finally learned to do a pretty girl." His covers for *Woman's Day* paid $1000, minus 25% for his agents.

In 1956, the Kemper-Thomas Company hired Walter Baumhofer to replace the 80 year old Arthur Becher (1877-1960), who had painted calendars for the company for 15 years, but whose production level was slowed by old age.

In 1958, the McCleery Cumming Calendar Company fired Walter Beach Humphrey, age 66, who had been under contract for many years, because he refused to accept a $100 reduction in fee. They replaced him with Walter Baumhofer, who painted a calendar entitled "The Yellow Slicker" that was based on his impressive 1932 *Western Story* cover.

The novelty of television during the 1950s eventually made it more attractive than magazines as the major media for high-priced advertising. In response to these social changes, the budgets at magazines began to decline. When the top illustrators were forced to accept lower fees, there was barely enough room in the field for all 12 of the founding fathers of the Famous Artists School.

By 1956, Baumhofer began to receive fewer assignments from high-class publications, and more jobs from men's adventure magazines such as *Argosy, Cavalier, Outdoor Life, Sports Afield,* and *True.* Oddly enough, these were published by some of the same companies that had produced pulp magazines, such as Fawcett and Popular Publications. So in some ways his career had come full circle. His logbook from 1956 shows that he was paid $300 for a *Cavalier* magazine painting, while in 1936 he was paid $275 for a *Dime Detective* painting. Although the cost of living had soared during the interim, nothing much had changed in his deposit slips. Times were tough in the magazine industry. To cut costs, some publishers began to re-use old paintings without the artist's approval—or payment. Baumhofer said, "Sometimes my work has been reprinted, which does nothing to line my pocket—only theirs. Nevertheless, I would like my work to have the widest distribution possible. Does this sound like an ego trip?"

THE FINAL YEARS

Throughout his long career, Baumhofer received fan mail and patiently replied to every letter. While illustrating men's adventure magazines, he received a fan letter from a young artist who asked what it was like to be a famous *Sports Afield* artist. Baumhofer wrote back, "I myself have worked, and do work, in a variety of categories. I like some variety, you see. Some people wonder if the illustration profession is overcrowded; this is a moot question —crowded, yes, but it's not over crowded if you have what the magazines want. Some magazines prefer photographs, but they lose something when they switch from illustrators to photographers. A photographer snaps a fisherman when he's holding up the fish. An artist captures the moment before that, before you know if the fish gets hooked, or the deer gets snagged. It is a tease thing. As to whether this is a rewarding field, that depends again

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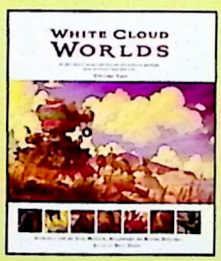

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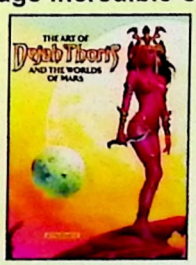

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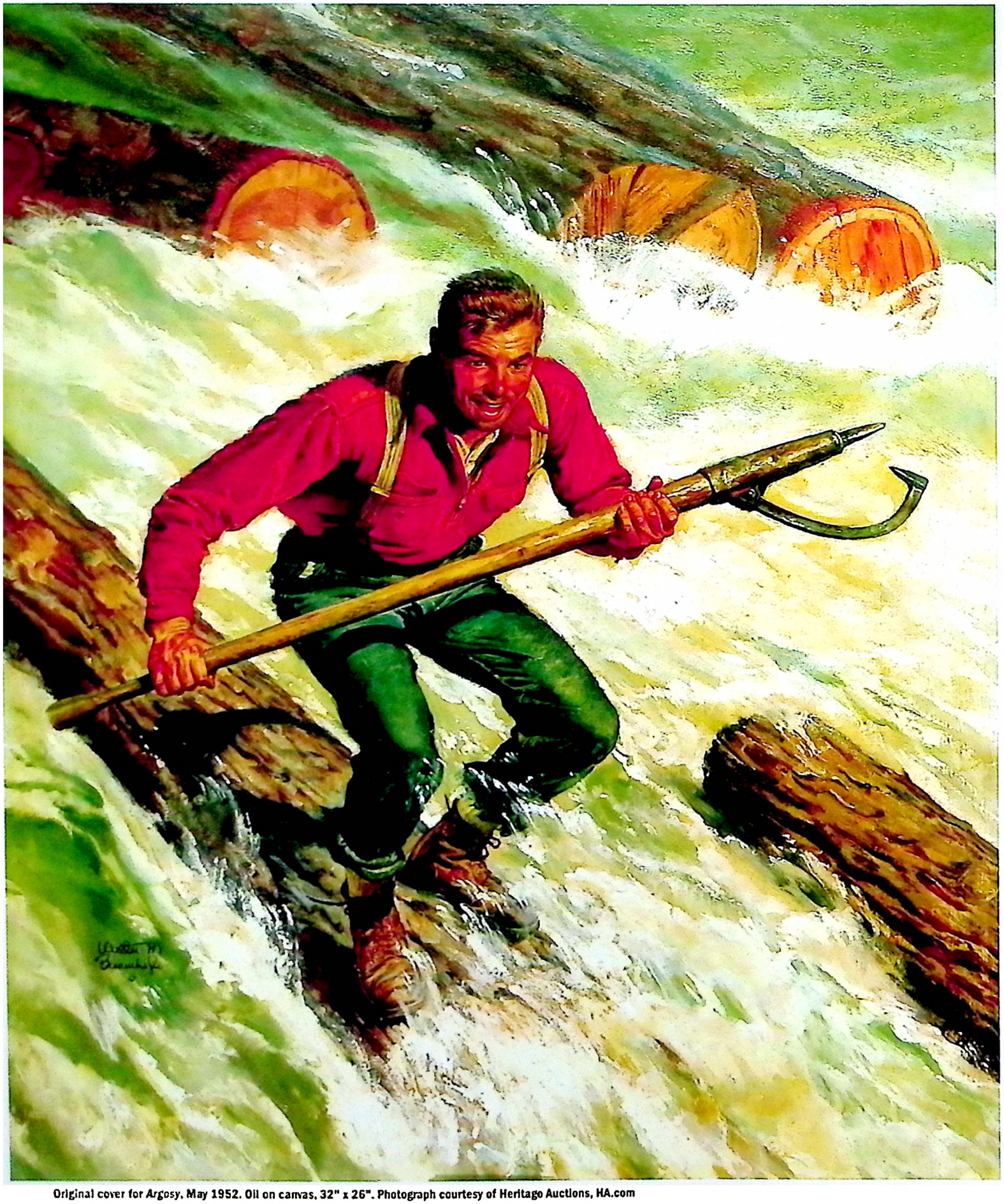
Original cover for *The American Magazine*, September 1951. Oil on canvas, 30" x 24". Photograph courtesy of Heritage Auctions, HA.com

Illustration for The Thomas D. Murphy Calendar Company, 1961

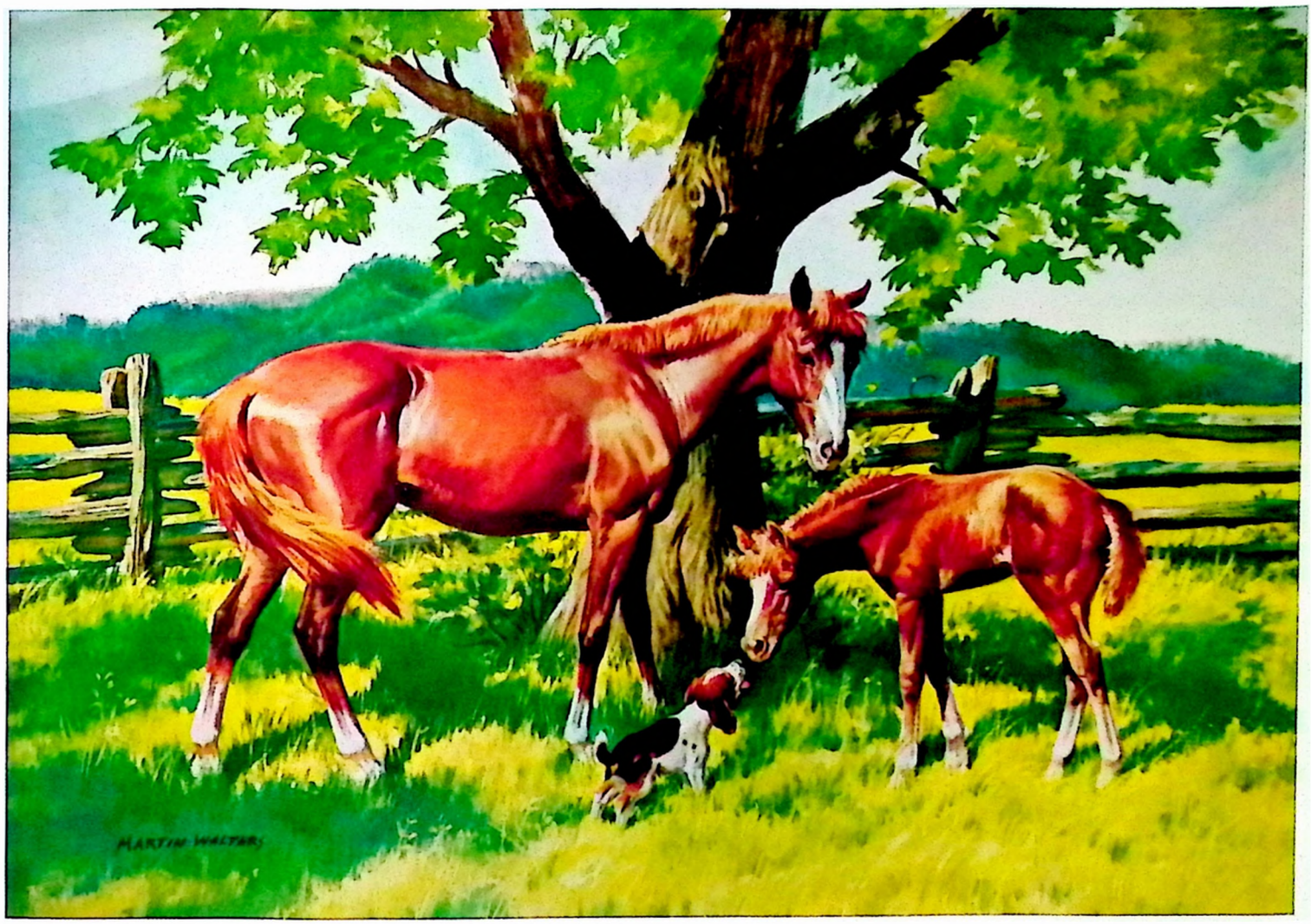
on what is meant by 'rewarding.' If ones means in a financial sense, I must in all honesty say that there are other areas of endeavor that pay a good deal better. You have to remember that the number of publications in the field is rather limited, and the price scale in outdoor adventure magazines is lower than in the general appeal "slick" magazines, or in the field of woman's magazines. If, on the other hand, one is looking for work that's fun for someone with an interest in such things, this is your meat. If a young person were planning to enter the field of illustration, my advice to them is DON'T! It doesn't exist as I once knew it. It only exists in a few specialized magazines. The field is much narrower than when my illustration career was at its height. There is no special formula for how to get started. You just have to submit your samples to the Art Directors, and if you know your stuff and can paint and draw realistically and EXCITINGLY, believe me, they don't care whether you're a newcomer or an old hand."

Other fan mail came from readers that were old enough to recognize Baumhofer's signature from his earlier work in the pulps. The artist responded to one such inquiry, "Thanks for remembering—Doc Savage and the '30s seem a long time ago, but a time of fun and excitement. Maybe we were all a bit more innocent, perhaps even naïve then, as was the whole world. Whatever it was, I look back on it with considerable nostalgia. As for myself, in the intervening years my stuff has appeared in almost every 'slick' magazine in the field. I went through a protracted period when I was particularly in demand for my he-and-she romantic glamour girl stuff. Being now somewhat long in the tooth for that sort of thing, I've come back to my first love—outdoor stuff, wild animal pix, etc. I do a lot of calendars, including historical subjects, horses, hunting dogs, etc. By the way, you may not know this, but Robert W. Blinn, the Art Editor at *Outdoor Life*, was on the staff at Street & Smith during the *Doc Savage* days. The original cover paintings of the *Doc Savage* series had a way of disappearing, but I did manage to get hold of three or four, including the very first one, which I'm understandably sentimentally attached to." The four *Doc Savage* cover paintings he owned were March 1933 (vol.1, no.1), April 1933 (vol.1, no.2), April 1934 (vol.3, no.2), and June 1934 (vol.3, no.4).

By 1960, he had painted five annual calendars of frolicking bears for the Thomas D. Murphy Company. He also painted for that same company a variety of calendars with wholesome themes, such as Americana, Will Rogers, Teddy Roosevelt, horses, hunting dogs, outdoor sports, and the 4-H Club. His work for this company was guided by the client's advice, "We want a happy subject. You know a calendar hangs 365 days, and no one wants to look at something frightening, vicious or



Original cover for *Argosy*, May 1952. Oil on canvas, 32" x 26". Photograph courtesy of Heritage Auctions, HA.com



Calendar illustration signed with Walter Baumhofer's alias "Martin Walters," 1960

depressing—especially in a small country store. So would you mind doing a calendar that is happy?" The artist was willing to oblige, but as time went on he preferred to sign such works with the alias "Martin Walters."

By 1963, his commercial assignments had slowed to a trickle. The classic era of illustration art was over. That same year, Norman Rockwell was fired from the *Saturday Evening Post* after having painted 321 covers for them. On November 13, 1963, Celia Mendelsohn wrote, "Dear Walter, All I can say is this is the worst year we have ever had in the history of our business, and I have never worked harder. So hard, in fact, that even with staying at work until I was ready to drop I just couldn't manage to get this written to you until now. I'm sorry. But I was out trying to get you a job, which unfortunately did not materialize. Anyway, the committee studied the two color sketches you submitted and decided to commission Mr. Baumhofer, under the name Martin Walters, to proceed with the painting of the one marked No.2. They hope you can get busy on this at an early date. For the love of Pete, do a great picture because I simply had to say that your final painting would be as cute as the dickens. I'm going nuts in this business."

Traditional narrative painting had grown unfashionable and was replaced by a Pop Art graphic style, which in a sense was closer to his initial interest in poster design, but more pointedly had remained the chosen style of Alureda Leach, whose career began to experience a renewed vigor during the 1960s. Once again her work became more popular than his. She designed dozens of beach towels, kitchen towels, bath mats, and linen calendars that were manufactured for Cannon by the Hedaya Brothers, Inc., a NYC screen printing company.

In 1964, Bantam Books commissioned a younger artist to invent a new look for their series of Doc Savage paperbacks. According to Baumhofer, "The fact is, Len Leone, Art Director at Bantam Books— and supposedly an old friend of mine—never considered me, as far as I know. Apparently they wanted more of a Science Fiction approach than the adventure approach, which I used. Hence, the 85 yearold Doc with a pointed head. I don't like this portrayal of Doc, but it was probably dictated by Bantam."

In July of 1965, Celia Mendelsohn retired from the art agency she had founded 25 years before. Business was terrible, but without her special talent and charm it just grew worse. Baumhofer struggled to remain loyal to the family-owned agency for another 10 years, but eventually sent a formal resignation to the American Artist Agency: "As of this date, you

Original illustration for *Outdoor Life*, September 1962. Gouache and watercolor on board, 23" x 34". Photograph courtesy of Heritage Auctions, HA.com

no longer represent me. I'm sure this comes as no surprise to you, as in the last five years you haven't gotten me one job that wasn't laid in your lap. Please have all of my samples ready for retrieval. With some fond memories of the past. Sincerely, Walter M. Baumhofer."

After leaving the agency, he tried to stir up his own freelance sales. He wrote personal appeals to his past clients in an effort to find assignments. "Dear Bob, I'm writing to you because I feel I know you. I would like to find out whether there is any market for Horse and Hunting Dog paintings—also perhaps Westerns, if Murphy puts out any of these nowadays. As to the 4H Calendars, they were fun at first, when the subjects were rural, but when the client insisted on a combination of rural and urban, with every race represented, it was rather like trying to hit a single target with a handful of arrows, instead of one direct to the bull's eye. I enjoyed working with you, but felt I had to give up on 4H, the way it became. By the way, I'm no longer represented by American Artists Representatives, a thing I should have done long ago. I hope you can be of help to me. Sincerely, Walter M. Baumhofer."

By 1978, without any clients, he was forced to retire from freelance illustration. His style of painting was out of fashion, and the tastes of popular culture had passed him by. According to the artist, "Today most illustration is dead. It was killed by photography. It's sad but true. Editors now prefer photography to illustration, but it has its limits. In the old days, the pulps were escape reading, but nowadays people's escape reading has become television." He kept busy painting portraits, landscapes, and scenes of the Old West for exhibition in fine art galleries nationwide. Here again, his prices were low, and yet sales were few and far between.

In 1979, he was thrilled to be "re-discovered" by enthusiastic fans of pulp magazines. He was a guest speaker and the Guest of Honor at several conventions, where he was mobbed by fans and autograph hounds. He was also documented and interviewed in several fanzines.

PulpCon commemorative plaque, 1979

He received fan mail and passed along news to several of his old pals from the pulp era, such as the following letter to Norman Saunders in December 16, 1980: "Dear Norm, How about you? What're you doing these days? Harry Steeger tells me he met you at several Pulpcons. I've only been to one, in 1979, and they presented me with a plaque, inscribed, TO WALTER M. BAUMHOFER IN APPRECIATION OF HIS MANY ARTISTIC ACHIEVEMENTS, PULPCON-8 JUNE 30, 1979 DAYTON, OHIO. Very flattering, I must

say. Do let's stay in touch. Merry Christmas, and a Happy New Year, Walt."

In 1983, he received a rare freelance assignment to create a cover painting in his classic pulp style for a new edition of *The Spider*. He proposed various compositions until one design was selected for further development. But before he was able to paint the approved design, he suffered a serious riding accident in August of 1984, when he was thrown by a horse. His back was broken, and his left arm and right hip were fractured. Besides the pain, the hardest part was to remain inactive while he recuperated, which he had not done since his childhood accident in 1915.

Sketch for *The Spider*, 1983

In one of his last letters, the artist reflected on his art and life, "These works represent my whole life. They bring back so many memories—memories of times long past, of models, assignments, stories, editors, and long hours of work, of days when illustration was alive and vigorous. As my friend R. G. Harris says, 'We had the best of it.' The time I spent in the pulps, about 10 years, were I think the most fun of my whole life. Sure, I enjoyed the slicks, particularly enjoyed the money. But I enjoyed the pulps more. Those were good, exciting times. I've always felt fortunate in that I've been able to do something I really enjoyed all my life. Maybe art is immortal, but I wasn't painting for posterity. I just tried to do the best damn job I was capable of. I liked to paint action, and still do—animals and men in action. I intend to go on painting for the rest of my life. It's too much fun to quit. Besides painting, my favorite things in life are cats, warm weather, and SUNSHINE! My wife and I live with two cats who don't get along, and who boss us around tremendously. Hope you're interested in this junk."

Walter M. Baumhofer died at the age of 82 on September 23, 1987. His studio mate, confidante, best friend, and wife, Alureda Baumhofer, died on July 31, 1993.

It might be some kind of miracle, but many artists succeed in preserving a glimmer of their essential spirit within their work. Somehow that sparkle continues to express itself forever after in some clairvoyant way to anyone who loves art. Although Walter Baumhofer has been gone a good many years, his art has captured for all posterity an inspiring glimmer of his charismatic personality, and his energetic zeal that was larger than life.

— by David Saunders, 2014

Interviews were conducted with the artist, his family and friends. Special thanks to Fred Taraba, Walt Reed, Will Murray, John Gunnison, Walker Martin, Phil Stephensen-Payne, William Contento, William Lampkin, Chris Kalb, and Scott Cranford. Archival research was conducted at the Pratt Institute Libraries, the New York Society of Illustrators, the New York Public Library, the U.S. Census Bureau, the New York Times, and the Library of Congress.

New and Notable:

JOHN SLOAN: DRAWING ON ILLUSTRATION

BY MICHAEL LOBEL
240 PAGES, COLOR & BLACK AND WHITE
$50.00 HARDCOVER
YALE UNIVERSITY PRESS, 2014

The American realist artist John Sloan (1871–1951) is best known for his portrayals of daily life in early 20th-century New York and as a member of The Eight and the Ashcan School, alongside peers like Robert Henri, Everett Shinn, and George Luks. Sloan's artistic approach was shaped by his experience as a commercial illustrator, a type of work that inaugurated his professional career—at newspapers like the Philadelphia Press and later for mass-market magazines—and which he pursued even after he turned his focus to painting. In *John Sloan: Drawing on Illustration*, Michael Lobel explores the impact of Sloan's illustrating on his wider output, including his paintings, his drawings for the radical journal *The Masses*, and his response to the watershed 1913 Armory Show. Illuminating the interaction between art and popular culture, this book provides an important new framework for understanding the modern genre of illustration, and in so doing touches on major 20th-century currents, including the rise and expansion of the mass media and the visual legacy of European modernism.

JOHN VAN HAMERSVELD—COOLHOUS STUDIO: 50 YEARS OF GRAPHIC DESIGN

BY JOHN VAN HAMERSVELD
309 PAGES, FULL COLOR
$49.95 HARDCOVER
GINGKO PRESS, 2013

The exciting visual arc of John Van Hamersveld's long and storied career is encapsulated in *Fifty Years of Graphic Design*, which features the artist's illustrations, graphic design, and photographs. In the early 1960s while attending Art Center College of Design by day, he began his professional career as art director of *Surfer* magazine. By the mid-'60s, Van Hamersveld's ground-breaking promotional poster for the cult surf film *The Endless Summer* was making the rounds, and a name for its creator in the process. Eventually Van Hamersveld directed his talents toward creating stunning concert posters promoting shows by the likes of Jimi Hendrix, Jefferson Airplane, The Who and more. By the late '60s, John was hired as an art director for Capitol Records where he went on to design over 300 album covers, including *The Magical Mystery Tour* by The Beatles, *Exile on Main Street* by the Rolling Stones, *Skeletons from the Closet* by the Grateful Dead, and *This is What You Want* by Public Image Ltd., to name a few. Van Hamersveld's psychedelic renderings, whether for posters or albums, are widely regarded as some of the best of the form, but what readers may be surprised to discover is just how dynamic the rest of his work is; his output as a draftsman, designer and photographer continues to be impressive and compelling.

BENICIO: SEX & CRIME VOL. 2

BY BENICIO
48 PAGES, FULL COLOR
$34.99 HARDCOVER
BRAND STUDIO/REFERENCE PRESS, 2014
WWW.REFERENCE-PRESS.COM

The second volume in a series of books on one of Brazil's finest and most prolific illustrators, Benicio, has just been released. If you were lucky enough to snag Volume One, then you will be eagerly awaiting this new release. I'm sure availablility in the United States will be limited, so check the Reference Press website for more information.

CANNON

BY WALLACE WOOD
296 PAGES, BLACK AND WHITE
$35.00 HARDCOVER
FANTAGRAPHICS, 2014

Cannon is by the legendary Wallace Wood (*MAD*, EC Comics, *Daredevil*). The strip appeared every week for two and a half years in *Overseas Weekly*, a newspaper distributed exclusively to U.S. Military bases around the world. Uncensored by commercial editorial restrictions, Wood pulled out all the stops—producing a thrilling and salacious Cold War spy serial run amok with brutal violence and titillating sex, all in an effort to boost morale and support the troops. The character John Cannon was the perfect agent, and America's answer to James Bond. Initially brainwashed by the terrifying, voluptuous, and always half-naked Madame Toy to be the perfect assassin for the Red forces, Cannon was eventually rescued and brainwashed (again) by the CIA until he had no emotions whatsoever. Under the employ of the Central Intelligence Agency, Cannon experienced action like no other agent in literature. Undercover and under the covers, Cannon endures nude torture by beautiful women, explosive gunplay, naked catfights, bone-crunching plastic surgery, nudity, Hitler, nihilistic lovemaking, Weasel the spy, naked women, death from above, and more naked women! Take that, 007! Together with the Wallace Wood Estate, and working from newly unearthed source material, Fantagraphics Books has produced the biggest, baddest, and best-looking collection of *Cannon* ever assembled.

PERFECT NONSENSE: THE CHAOTIC COMICS AND GOOFY GAMES OF GEORGE CARLSON

BY GEORGE CARLSON, EDITED BY DANIEL YEZBICK
320 PAGES, FULL COLOR
$49.99, HARDCOVER
FANTAGRAPHICS, 2014

Perfect Nonsense tells the complete story behind one of the most innovative and under-rated Golden Age artists, classic

children's illustrators, and nonsense poets in American history. For more than 50 years, George Carlson created thousands of distinctive and dynamic cartoons, comics, riddles, and games that thrilled both children and adults with their fanciful spirit and nonsensical humor.

Carlson's inspired cartoons — ranging from the intellectual to the surreal — place him at home with not only acknowledged masters of American humor like George Herriman, S. J. Perelman, Milt Gross, Bill Holman, and Jack Kent, but also globally celebrated absurdists like Beckett, Pirandello, and his life-long inspiration, Lewis Carroll.

Carlson also made his mark as an accomplished designer of more serious themes including magazine covers, political cartoons, advertisements, locomotive and naval illustration, and, most famously, the original book jacket for the first edition of Margaret Mitchell's *Gone With the Wind*. This new book offers a meticulously researched critical introduction, rare examples of original art and unpublished projects, and a biographical timeline of Carlson's first three decades as a commercial artist drawing on recently unearthed artifacts from the Carlson family estate.

THE BLIGHTED EYE: COMIC ART FROM THE GLENN BRAY COLLECTION

BY VARIOUS
410 PAGES, FULL COLOR
$100.00, HARDCOVER
FANTAGRAPHICS, 2014

The Blighted Eye is the most copious, the most diverse, and the most lavish compilation of original comic art ever published—all from the mind-boggling collection of Glenn Bray. Bray was an enthusiast of marginal or outsider American pop culture when he started to collect original comic art in 1965—a time when very few people, including the artists themselves, truly valued the original art. Bray has, over the last nearly 50 years, amassed the most eclectic collection of original comic art in private hands. *The Blighted Eye* is not only the greatest collection of original art ever produced, but a testament to Bray's dogged and visionary commitment to preserving the work by the greatest artists working in an art form habitually sneered at by cultural gatekeepers throughout most of the 20th century.

The book features work by a pantheon of cartooning masters, including Charles Addams, Carl Barks, Charles Burns, Al Capp, Daniel Clowes, Jack Cole, R. Crumb, Jack Davis, Kim Deitch, Will Elder, Al Feldstein, Virgil Finlay, Drew Friedman, Chester Gould, Justin Green, Rick Griffin, Bill Griffith, Matt Groening, George Grosz, V.T. Hamlin, Jaime Hernandez, George Herriman, Al Hirshfeld, Graham Ingels, Bernard Krigstein, Harvey Kurtzman, Gary Panter, Virgil Partch, Savage Pencil, Peter Pontiac, Charles Rodrigues, Spain Rodriguez, Charles Schulz, Gilbert Shelton, Joost Swarte, Stanislav Szukalski, Irving Tripp, Chris Ware, S. Clay Wilson, Basil Wolverton, Wallace Wood, Jim Woodring, Art Young, and—it should go without saying—many more.

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EXHIBITIONS & EVENTS

Drew Friedman: Old Jewish Comedians

March 5 through May 3, 2014
The Society of Illustrators, NY

Drew Friedman's *Old Jewish Comedians* was a recent trilogy of books of portraiture, lovingly celebrating the greatest Jewish comedians of the 20th century, from the famous (The Marx Brothers, Three Stooges, Jack Benny, Milton Berle, Jerry Lewis, Don Rickles, Mel Brooks, Joan Rivers, etc.), to the more obscure, (Menasha Skulnick, Bert Gordon, Al Kelly, Ben Blue, Belle Barth, etc).

The Society of Illustrators will present a 2-floor gallery show of "Old Jewish Comedians," showcasing Friedman's original artwork from all three books, as well as early rough sketches and additional Jewish comedian-related art created by Friedman for book, print and DVD covers. Short biographies of each comedian will accompany each portrait. This will represent the most comprehensive display of original Drew Friedman artwork to date, containing over 110 illustrations.

For more information, visit: www.societyillustrators.org

Stark Reality—An Exhibition and Sale of the Caricatures of Bruce Stark

July 11 through August 2, 2014
The Illustration House, NY

Born in New York in 1933, Bruce Stark attended the School of Visual Arts, and obtained steady work at the New York *Daily News* where his "Stark Impressions" could be seen on its pages for 22 years. Stark went on to do sports cartoons, *TV Guide* covers, and he even produced his own animated television special for ABC, *The Mad, Mad, Mad Comedians*, in 1970.

Curated by Zaddick Longenbach, the show will include two dozen watercolors and ink drawings from his best-known projects and of his best-known victims, including Marlon Brando, Jonathan Winters, Richard Nixon, as well as his high-profile appearances of the casts of *Hill Street Blues*, *Sanford and Son*, and *Cheers* from *TV Guide*, and many more.

For more information, call 212-966-9444

Baseball, Rodeos, and Automobiles: The Art of Murray Tinkelman

March 29 through June 15, 2014
The Norman Rockwell Museum, MA

Murray Tinkelman is an award-winning artist who has received illustration's highest honors from the Society of Illustrators, The New York Art Directors Club, and the Society of Publications Designers. His beautifully conceived and rendered pen and ink drawings have appeared in many publications including the *Atlantic Monthly*, *The New York Times*, *The Washington Post*, and more. An exceptional educator, he has inspired generations of illustrators at Syracuse University, and at the Hartford School of Art, among others. Baseball, rodeos, classic cars, and other themes will be reflected in the works on view.

For more information, visit: nrm.org

Harvey Dunn and His Students

November 7, 2014 through May 30, 2016
The Norman Rockwell Museum, MA

An exceptional illustrator of America's Golden Age, Harvey Dunn (1884-1952) was a prodigy of legendary artist Howard Pyle who became an admired teacher in his own right. Born in a claim shanty in Manchester, South Dakota, he took classes at the Chicago Art Institute before studying with Pyle and opening his own studio in Wilmington, Delaware. This first major exhibition of Dunn's art, organized in conjunction with the South Dakota Museum of Art, will feature his stunning painterly illustrations for the prominent periodicals of his day, including *Scribner's*, *Harper's*, *Collier's Weekly*, *Century*, *Outing*, and the *Saturday Evening Post*. It will also feature powerful works created for the American Expeditionary Forces during World War I, in which he recorded the unforgettable realities of war, as well as the artist's prairie paintings, inspired by his life-long love of South Dakota's landscape and history. Original artworks by Dunn's prodigious students, including Dean Cornwell, Harold von Schmidt, Saul Tepper, John Clymer, Lyman Anderson, James E. Allen, among others, will also be featured.

For more information, visit: nrm.org

Know of any upcoming exhibitions or events related to the world of classic illustration? Email: illomag@gmail.com

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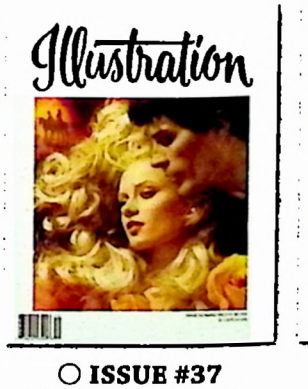

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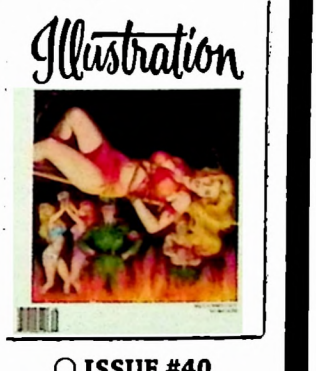

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